DOCUMENT RESUME

ED 043 644 TE 002 091

TITLE	Phase-Elective English, 1970.
INSTITUTION	Jefferson County Board of Education, Louisville, Ky.
PUB DATE	70
NOTE	328p.
EDRS PRICE	EDRS Price MF-$1.25 HC-$16.50
DESCRIPTORS	American Literature, *Composition (Literary), Creative Writing, Educational Objectives, *Elective Subjects, *English Curriculum, Instructional Materials, *Language Arts, *Literature, Local Color Writing, Mass Media, Poetry, Reading Skills, Social Problems, Teaching Techniques, Theater Arts, World Literature

ABSTRACT

These 40 elective courses, each phased according to one of five levels of difficulty and each comprising 12 weeks of study (a minimum of three courses being required of every student per academic year), offer an individualized program designed to realistically serve the immediate needs and future objectives of each student. Provided for each course are a brief course description, suggested achievement level needed for the course, general objectives, specific objectives, suggested approaches, course outline, time schedule, supplementary materials, and bibliography. Some areas of study covered are creative writing, vocational English, mass media, theatre arts, reading techniques, folktales and legends, American literature, literature of social protest, poetry, Shakespeare, and modern world literature. Information on book selection and material reevaluation procedures, as well as a sample citizen's request for reevaluation of material, are appended. (MF)

ED043644

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

PHASE-ELECTIVE ENGLISH

1970

JEFFERSON COUNTY PUBLIC SCHOOLS

Department of Curriculum Development
and
Supervision

Administrative Staff

Richard VanHoose	Superintendent
James E. Farmer	Associate Superintendent for Instruction
O. M. Lassiter	Assistant Superintendent for Curriculum and Supervision
Mildred Cobb	Director of Curriculum

Jefferson County Board of Education
3332 Newburg Road
Louisville, Kentucky 40218

TE 002 091

FOREWORD

This tentative curricula grew primarily from the combination of results of experimental programs in English conducted in the Jeffersontown and Doss High Schools in their eleventh- and twelfth-grade classes. These schools were given an opportunity to build effective courses of study geared to actual student needs. The administrative and English staffs with the Supervisor of English Instruction devoted extensive time and effort to investigating, writing, teaching, and revising the variety of nongraded, elective course offerings contained in this guide.

Each course is phased according to levels of difficulty and comprises twelve weeks of study. Each student, therefore, is required to elect a minimum of three English courses per academic year. This results in a program that not only fulfills many worthwhile objectives but also enriches the English offerings.

Consequently, a desirable and ultimate goal in providing such a program is to assist each student to develop a changed attitude toward language learning. This, in turn, generates an individual program designed to serve more realistically the immediate needs of each student and to aid in the formation of his future objectives.

Richard VanHoose

Richard VanHoose
Superintendent
Jefferson County Public Schools

TABLE OF CONTENTS

Alphabetical List of Courses

Description of Phases

Composition

English 301 Basic Composition
302 Writing Laboratory
303 Creative Writing
410 Research Techniques

Language

English 311 English Fundamentals
312 Vocabulary Building
317 Vocational English I
321 Mass Media
323 Journalism
326 Oral Communication
327 Speech Techniques
332 Drama Workshop
333 Theatre Arts
338 Improving Reading Techniques
340 Reading for Enjoyment I
341 Individualized Reading
412 Developing Advanced Vocabulary Skills
413 Semantics
417 Vocational English II
440 Reading for Enjoyment II

Literature

English 348 Folktales and Legends
349 Mythology
350 Ethnic Literature
351 The Short Story
355 Our American Heritage
356 American Literature of Today
357 The American Novel
360 Major Kentucky Authors: Jesse Stuart
365 Introduction to Science Fiction
366 Literature of Social Protest
371 Introduction to Poetry
376 Humanities I
469 Modern World Literature
470 Great Books
476 Humanities II
481 Modern English Literature
482 Our English Heritage
483 Shakespeare
484 Shakespeare Seminar
900 Independent Study

Appendixes

Book Selection and Material Reevaluation Procedures

Book Selection and Materials Reevaluation Policy

Citizen's Request for Reevaluation of Material

Book Selection and Reevaluation Policy

ALPHABETICAL LIST OF COURSES

Phase-Elective English

Course Number	Title	Phase	Section
356	American Literature of Today	3-5	Literature
357	American Novel, The	3-5	Literature
301	Basic Composition	2-3	Composition
303	Creative Writing	3-5	Composition
412	Developing Advanced Vocabulary Skills	3-5	Language
332	Drama Workshop	2-5	Language
311	English Fundamentals	1-2	Language
350	Ethnic Literature	2-4	Literature
348	Folktales and Legends	1-3	Literature
470	Great Books	4-5	Literature
376	Humanities I	1-3	Literature
476	Humanities II	3-5	Literature
338	Improving Reading Techniques	1-2	Language
900	Independent Study	1-5	Literature
341	Individualized Reading	2-4	Language
371	Introduction to Poetry	3-5	Language
365	Introduction to Science Fiction	3-5	Language
323	Journalism	3-5	Language
366	Literature of Social Protest	3-5	Literature
360	Major Kentucky Authors: Jesse Stuart	3-5	Literature
321	Mass Media	3-5	Language
481	Modern English Literature	3-5	Literature
469	Modern World Literature	4-5	Literature
349	Mythology	2-4	Literature

Course Number	Title	Phase	Section
326	Oral Communication	1-2	Language
355	Our American Heritage	3-4	Literature
482	Our English Heritage	3-5	Literature
340	Reading for Enjoyment I	1-2	Language
440	Reading for Enjoyment II	1-2	Language
410	Research Techniques	4-5	Composition
413	Semantics	3-5	Language
483	Shakespeare	3-4	Literature
484	Shakespeare Seminar	4-5	Literature
351	Short Story, The	2-4	Literature
327	Speech Techniques	4-5	Language
333	Theatre Arts	2-5	Language
312	Vocabulary Building	1-3	Language
317	Vocational English I	1-2	Language
417	Vocational English II	1-3	Language
302	Writing Laboratory	4-5	Composition

DESCRIPTION OF PHASES

Phase 1 includes courses designed for students who may have reading or learning problems and for those who have, to date, shown little or no interest in English studies. In the selection of materials and in the planning of activities, care has been given to (1) increasing interest through greater enjoyment and greater relevance and (2) developing basic skills. Much student involvement is strongly recommended.

Phase 2 courses are designed to increase motivation and competence in reading, language usage, and composition. A course bearing this phase designation does not introduce books of known difficulty but stresses interpretation and transfer of understandings in works at a comparatively easy reading level.

Phase 3 courses require a higher level of reading competence than do Phases 1 and 2 as well as a willingness to extend this and other language skills. The application of basic principles in literature, language, and composition makes a Phase 3 course a more structured approach to learning.

Phase 4 includes courses that require students to work at a more sophisticated level and to demonstrate a higher degree of self-motivation. Course materials and activities demand a high reading level, a grasp of language structure, and a degree of proficiency in writing.

Phase 5 designates courses equal, in level of difficulty, to those of college freshmen. The design of Phase 5 courses presupposes students with highly developed skills and understanding as well as maturity in thought and purpose. Both Phase 4 and Phase 5 courses focus on depth and quality rather than breadth and quantity of work.

English 301

BASIC COMPOSITION (Phase 2-3)

Course Description

Basic Composition is designed to help students develop basic writing skills in narrating, describing, and explaining. Assignments are based upon expression of ideas in an effective way. Extensive work is done in class on the development of the sentence and the paragraph.

Achievement Level

The students should have a desire to improve their writing. A lack of mechanical accuracy will not preclude enrollment in this class. Students with a good command of basic writing techniques should be guided into an advanced composition course.

General Objectives

To teach the patterns of expository, narrative, and descriptive writing

To provide opportunities for expression in three types of writing

Specific Objectives

To conduct an in-depth study of the use of words

To explore in depth the use of sentences

To construct paragraphs

To help students distinguish writing styles

Materials Provided for Students

Blickhahn, Katherine M., and others. Writing: Unit-Lessons in Composition, Foundations Book C

Roget, Peter M. Roget's Pocket Thesaurus

Filmstrips

Course Outline

- I. Words
    - A. Description
    - B. Narration
        - 1. Concrete
        - 2. Abstract
- II. Sentences
    - A. Subject
    - B. Predicate
    - C. Sentence parts
    - D. Balanced sentences
        - 1. Sentence rhythm
        - 2. Structure patterns
- III. Sentences in relation to each other
    - A. Connected sentences
        - 1. Controlled repetition
        - 2. Reference
    - B. Experiences
        - 1. Pictures through words
        - 2. Objects in space
    - C. Framework
- IV. Paragraphs
    - A. Coordinate sequence
    - B. Subordinate sequence
    - C. Analogy
    - D. Contrast

V. Writing Evaluation

   A. Differentiating

      1. Spoken language

      2. Written language

   B. Editing

      1. Recognizing uncertainties

      2. Recognizing ambiguities

VI. Review of course work and evaluation

Twelve Weeks' Plan

Weeks 1-2

Explain course requirements and expected student outcomes.

Formulate, with students, course goals and objectives.

Generate a discussion of descriptive words.

Lead into an in-depth study of narrative words: concrete and abstract.

Weeks 3-4

Begin discussions of the sentence.

Explain and discuss controlling subject and predicate.

Demonstrate sentence shift for emphasis.

Have students discuss the writing of balanced sentences.

Weeks 5-6

Present methods of sentence construction.

Help students to understand importance of writing connected sentences. Emphasize repetition of words and phrases and references to words previously stated (e.g., pronouns and their antecedents).

Weeks 7-8

Stress, through class discussion, the importance of word pictures to express one's experiences.

Point out that special relationships (e.g., the arrangement of people, houses, mountains, and mosquitos) are effective in self-expression of experience.

4

Weeks 9-10

Lead the students, through examples and discussion, to the realization that they must build a framework in their writing in order to achieve organization in expressing their thoughts.

Schedule classroom experiences in paragraph patterns.

Week 11

Differentiate between spoken and written language; point out flexibility and informality of spoken language and the formality of written language.

Week 12

Plan practice sessions for the students in editing and in eliminating unclear meaning and ambiguity.

Review course work; evaluate students' progress.

Suggested Approaches

Provide time daily for written application.

Use work sheets developed to aid in correcting students' deficiencies when needed.

Supplementary Materials

Filmstrips

Steps in Building a Paragraph. Loyola University Press: 1965.

Writing and Revising: (four filmstrips), Filmstrip House: 1956.

Title and Opening Sentences

Body of Composition

Body and Closing Sentences

Revising and Final Editing

Bibliography

Blickhahn, Katherine M., and others. Writing: Unit-Lessons in Composition: Foundations Book C. Boston: Ginn and Company, 1967.

Commission on English. 12,000 Students and Their English Teachers. Princeton, New Jersey: College Entrance Examination Board, 1968.

Roget, Peter M. Roget's Pocket Thesaurus. New York: Pocket Books, Inc., 1962.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

WRITING LABORATORY (Phase 4-5)

Course Description

In Writing Laboratory students cover the total writing experience from learning how to discuss significant ideas to controlling ideas within their own written work. Focus is centered upon appropriate uses of the various rhetorical methods in achieving unity, coherence, and emphasis.

Achievement Level

The students should be skilled in the reading and writing arts and should have an avid interest and desire for improvement in self-expression.

General Objectives

To develop the students' ability to learn more proficiently the art of expression by writing

To teach respect for the written thoughts of others

To help the students learn to understand the meaning of their experiences in relation to their writing

To enhance personal living through the pleasures of written expression

Specific Objectives

To learn a variety of sentence structures, to increase vocabulary, and to organize written thoughts

To lead the students toward mental growth to increase their original thinking

Materials Provided for Students

Books

Strunk, William, Jr., and E. B. White. The Elements of Style

Warriner, John E. Composition: Models and Exercises 11

Filmstrips

Recordings

7

Course Outline

I. Introduction

II. Sentence structure

    A. Loose and periodic sentences

    B. Variety in sentence beginnings and types

    C. Variety in sentence lengths

III. Sentence skills

    A. The passive voice

    B. Elimination of unnecessary words

    C. Parallelism

    D. Informal and formal style

    E. Emphasis through repetition

IV. Paragraph structure

    A. Unity

    B. Development

    C. Coherence

V. Paragraph forms

    A. Description

    B. Narration

    C. Exposition

    D. Opinion

    E. Persuasion

VI. Development of individual style

    A. Isolating and examining the writing techniques of known authors

    B. Incorporating techniques in students' compositions

8

VII. Writing about literature

  A. Analysis of literary selections

    1. Short stories

    2. Poems

  B. Development of writing techniques in literary criticism

VIII. Final evaluation

Twelve Weeks' Plan

Week 1

Discuss course objectives of Writing Laboratory with students to stimulate and determine interests and present knowledge.

Have students compose extemporaneous themes to determine writing skills and grammatical background.

Conduct class critic session on errors committed.

Review and explain sentence structure and sentence skills.

Week 2

Practice writing based on the study of the sentence and discuss.

Introduce paragraph structure and forms; assign the reading of examples in the text.

Discuss assignment on paragraph development.

Have students write examples that indicate knowledge of good paragraph development.

Week 3

Continue reading paragraph examples from text and developing writing skills.

Lead students to develop a topic paragraph into a limited composition (i.e., selecting a subject, organizing and arranging material, outlining, writing, and revising).

Allow class time for students to practice writing compositions.

Week 4

Study and discuss exercises in prose writing (e.g., the informal essay, the essay of opinion, the book review, and the précis).

Schedule prose writing activities for the class.

Week 5

Have students study and discuss narrative writing (e.g., the nature, the organizing, and the composition).

Read to the class and ask students to simulate author's examples.

Week 6

Explain exposition writing; plan the time for practice.

Week 7

Discuss the techniques of comparison and contrasting; develop examples based on models in the text.

Combine narration and description into exposition.

Week 8

Combine expository techniques to best suit writer's purpose for the writing of an expository composition.

Week 9

Ask students to read and discuss short stories for analysis.

Have the class write an analysis of a selected short story.

Week 10

Begin student writing of short stories, incorporating dialogue and other techniques.

Week 11

Continue with the students' writing of short stories.

Week 12

Decide with the class the writing form for final composition.
Have individuals submit outline and write composition.

Evaluate student composition and course work.

Suggested Approaches

Reserve class time for discussion and evaluation of progress in students' writings.

Schedule individual conference time to discuss student writings.

Use photographs or paintings and ask students to write descriptions or stories around these.

Allow students to compare pictorial stories.

Practice poetic form through student writing of original sonnet in strict Shakespearean form.

Assign student writing of character sketch using only dialogue.

Have students write character sketch using only actions or description.

Use activities to refine student writing of stage directions, settings, and characterizations.

Supplementary Materials

Recording

"The Anatomy of Language"	Folkways FL9106

Filmstrips

English Language--Punctuation	Young American Films
English Language--Sentences	Coronet
Steps in Building a Paragraph	Loyola University Press
How to Write a Poem	Film Kare Products Co.
Stanza Forms and Forms of Verse	Film Kare Products Co.

Bibliography

Ashmead, John, and others. *Composition and Language: English 12.* Boston: Ginn and Company, 1968.

Commission on English. *12,000 Students and Their English Teachers.* Princeton, New Jersey: College Entrance Examination Board, 1968.

Hook, J. N. *Writing Creatively.* Second edition. Boston: D. C. Heath and Company, 1967.

Hyde, Simeon, Jr. *Composition of the Essay.* Palo Alto, California: Wesley Publishing Company, 1967.

Payne, Lucille. *The Lively Art of Writing.* Chicago: Follett Publishing Company, 1965.

Stegner, Wallace E., and others. *The Effective Theme: Aspects of English*. New York: Holt, Rinehart and Winston, Inc., 1967.

USOE Project 661691. *Project APEX: Appropriate Placement for Excellence in English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

Warriner, John E., and others. *Advanced Composition: A Book of Models for Writing*. New York: Harcourt, Brace & World, Inc., 1961.

______. *Composition: Models and Exercises 11*. New York: Harcourt, Brace & World, Inc., 1965.

CREATIVE WRITING (Phase 3-5)

Course Description

Creative Writing is designed for those students who wish to express themselves creatively and imaginatively in such literary forms as the short story, poem, essay, tall tale, fable, and drama. Continued reading and careful observation along with the keeping of a journal are encouraged as sources of ideas for expression. Techniques, insofar as they might aid the students in expressing themselves artistically, are studied, and students are encouraged to enter work in contests and for publication. Quality writing is a goal.

Achievement Level

The students should be able to read with competence and to analyze what they read.

General Objectives

To produce an outlet for the individual who has something to say and desires to say it creatively

To develop within the students a greater sensitivity to their surroundings

To foster in reading of all types a sustained interest and appreciation, not only as a source for ideas but as a model of literary expression.

To establish criteria by which the students can more objectively evaluate the work done by themselves and their peers

Specific Objectives

To teach the students how to teach themselves to write

To encourage the students to master those writing techniques which might aid them in writing effectively and artistically

To stimulate and sustain an interest in literary output by providing publication for outstanding effort

Materials Provided for Students

Leavitt, Hart Day, and others. Stop, Look, and Write

Recordings

Materials Purchased by Students

Journal

Course Outline

I. Introduction to course

II. Development of sense perception

- A. Hearing
- B. Seeing

III. Modes of creativity

- A. Tall tales
- B. Fables
- C. Short story
- D. Poetry
- E. Essay
- F. Drama

IV. Writing from study of photographs

- A. Stop, Look, and Write
- B. Outside selections

V. Discussion of writing techniques

- A. Improvement
- B. Pattern

VI. Culmination of course work

Twelve Weeks' Plan

Week 1

Explain course objectives and discuss talent, careers, and conferences (see 12,000 Students and Their English Teachers).

Define senses and observation, associating them with writing ability.

Have students experiment in improving observation powers; teach note-taking.

Ask students to examine characterizations.

Initiate student writing.

Week 2

Introduce Stop, Look, and Write; discuss Selections One and Two.

Help students interpret writings from Selections One and Two.

Discuss, view films, filmstrips, and written examples of tall tales and parables.

Have students produce their own tall tales and parables.

Assign writing from outside source.

Arrange student conferences to critique works of students identifying weaknesses and strengths.

Week 3

Schedule student discussions of the writings dealing with Selections Three and Four.

Ask students to evaluate writings from outside selection.

Allow time for readings of students' writings.

Conduct student conferences.

Week 4

Have students analyze various short stories as to structure, style, mood, plot, theme, and characterizations.

Lead a discussion on the writings dealing with Selections Five, Six, and Seven.

Schedule conferences with students.

Week 5

Provide time for the students to write about Selections Eight and Nine.

Lead students in the evaluation of writings from outside selection.

Have readings of students' writings.

Conduct conferences.

15

Week 6

Study structure, theme, rhythm, rhyme, and poetic devices of specific poems.

Assign writings dealing with Selections Ten, Eleven, and Twelve.

Have students design their own poetry in accordance with structures studied.

Allow opportunity for discussing writings from outside selection.

Meet in conferences.

Week 7

Ask students to write about Selections Thirteen and Fourteen.

Provide time for students to analyze writings from outside selection.

Schedule readings of students' writings.

Conduct conferences.

Week 8

Have students engage in the study of some of the formal and informal essays and their forms (e.g., argumentative, persuasive, informative, controversial, and humorous).

Let students discuss writings dealing with Selections Fifteen, Sixteen, and Seventeen.

Arrange class time for student writings from outside selection.

Schedule conferences.

Week 9

Allow time for discussion of writings on Selections Eighteen and Nineteen.

Provide opportunity for class to listen to writings from outside selection.

Let students hear and analyze readings of students' writing.

Arrange conferences.

Week 10

Evaluate, with the class, structure of short plays.

Help students assess writings dealing with Selection Twenty.

Conclude discussions on Stop, Look, and Write; have students complete writings using this book.

Arrange time for discussing ideas gathered in students' journals.

Ask students to work on completing papers due the following week.

Week 11

Collect papers; assign an out-of-class theme from journal idea.

Hold a student observation period; assign writings on increased powers of observation.

Discuss writings from outside selections.

Set up student conferences.

Week 12

Compare early and later writings of the students.

Assign student writings on outside selection.

Conduct readings of students' papers, helping students recognize improvements.

Have students create, in their own desired field of study in this course, writings developed on assigned topic as a final exam for the course.

Evaluate.

Suggested Approaches

Assemble a sensory box and sound box to stimulate students' imagination.

Assign three outside writings.

Ask students to select and personify an object in writing.

Expect five entries per week in student journals.

Organize a fishbowl of topics for short writings.

Assign students the writing of original similies (e.g., complete such statements as . . . as sweet as _______, and as cold as _______).

Bibliography

Books

Altick, Richard D. Diction and Style in Writing. New York: Holt, Rinehart and Winston, Inc., 1967.

Commission on English. 12,000 Students and Their English Teachers. Princeton, New Jersey: College Entrance Examination Board, 1968.

Engle, Paul. On Creative Writing. New York: E. P. Dutton and Co., Inc., 1966.

Hogrefe, Pearl. The Process of Creative Writing. New York: Harper and Row, 1967.

Hook, J. N. Writing Creatively. Second edition. Boston: D. C. Heath and Co., 1967.

Leavitt, Hart Day, and David A. Sohn. Stop, Look, and Write. New York: Bantam Books, Inc., 1967.

Lobsenz, Norman. Writing as a Career. New York: Henry Z. Walch, Inc., 1967.

Mathieu, Aron M. The Creative Writer. New York: E. P. Dutton and Co., Inc., 1967.

Schneider, John L. Reasoning and Argument. New York: Holt, Rinehart and Winston, Inc., 1967.

Steward, Joyce S., and Marion C. McKinney. Success in Writing. Menlo Park, California: Addison-Wesley Publishing Co., 1968.

Strunk, William, Jr., and E. B. White. The Elements of Style. New York: The Macmillan Co., 1966.

Swiggart, Peter. Anatomy of Writing. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

West, W. W. On Writing, By Writers. Boston: Ginn and Company, 1967.

Periodicals

Gowan, John Curtis (ed.). "Creativity," Ability, Vol. I, Number II (Spring, 1967). Newsletter published by The Gifted Children's Association of San Fernando Valley.

Josephs, Lois. "A Disciplined Approach to Creative Writing," English Journal, Vol. LI, Number 7 (October, 1962), 468-473.

Kaplan, Milton A. "Verse Writing in the English Class," English Journal, Vol. 55, Number 1 (October, 1966), 880-884, 890.

McElheny, Kenneth. "Of Cows and Colors: Imaginative Writing in High School," English Journal, Vol. 55, Number 1 (January, 1966), 53-61.

Stassen, Marilyn E. "Creative Writing in Junior High School," English Journal, Vol. 54, Number 1 (January, 1965), 17-20, 27.

Thomas, Cleveland A. "Fostering Creativity in High School English," English Journal, Vol. LI, Number 1 (January, 1962), 625-627.

19

RESEARCH TECHNIQUES (Phase 4-5)

Course Description

Research Techniques introduces students to college research writing and requires either a scientific, historical, or literary research paper.

Achievement Level

Students should be able to think abstractly and to work independently on an extensive research paper as well as be skilled in the reading and writing arts.

General Objectives

To teach students to acquire experience and knowledge in research techniques

To introduce students to ways in which they can glean and utilize research material

To introduce the tools of research

To teach the techniques of research

To encourage the habit of independent study

To prepare the students for college writing

Specific Objectives

To develop the expository mode as it is used in research writing

To instruct the students in the organization and writing of the research paper

To use effectively the resources of the library

To employ knowledge from the course in individual research papers

Materials Provided for Students

Bibliographies, indexes, encyclopedias, and yearbooks

Books

Dangle, Lorraine F. and Alice M. Haussman. Preparing the Research Paper.

Moore, Robert Hamilton. The Research Paper

Filmstrips

Recordings

Special materials collection (e.g., bibliographies, indexes, encyclopedias, and yearbooks)

Course Outline

I. Introduction to course
  A. Library study
  B. Research techniques
II. Selection of research subjects
  A. Preparation of a preliminary bibliography
  B. Reading and evaluation of material
III. Conferences with instructor and librarians
  A. Discussion of problems
  B. Evaluation of preliminary work
IV. Library facilities
V. Presentation of final research themes
VI. Evaluation of course
  A. Individual conferences
  B. Class evaluation

Twelve Weeks' Plan

Week 1

Introduce the class to the course objectives, requirements, and projects.

Discuss available library facilities and the need for independent study.

Evaluate the role of research in the students' lives.

Point out common problems the students may encounter in their research.

Schedule visits to the school library; help reinforce the students' knowledge of library tools.

Ask the school librarians to visit the classroom for consultations and discussions.

Assign, to be discussed, common readings about a controversy created by published research (e.g., one of Shakespeare's plays or the scientific validity of Rachel Carson's Silent Spring).

Weeks 2-4

Introduce research techniques.

Explore topics for research paper; have students submit a short list of research topics along with ideas for development; select topics for research.

View filmstrips and listen to accompanying records.

Require students to prepare a preliminary bibliography.

Weeks 5-8

Have students submit a tentative outline for a research paper.

Schedule structured library periods for the reading, evaluation, and notetaking of material for the research paper.

Schedule individual student conferences.

Arrange for students to work with teachers of other departments when the topic of research is within those teachers' fields of specialization.

Evaluate final bibliography cards and note cards.

Weeks 9-11

Complete final outline.

Review content and form of final paper.

Have students begin work on rough drafts for teacher correction.

Work in class on rough draft revision.

Complete dummy copy of research paper along with footnotes and bibliography.

Submit final copy of research paper two weeks before end of course.

Week 12

Arrange student discussion and reports concerning common readings about a controversy created by published research.

Evaluate course.

Supplementary Materials

Filmstrips

How to Write a Term Paper	Library Filmstrip Co. (808.06 FS)
Library Tools Series	McGraw-Hill (FS 028.7 Lib)
The Research Paper	Library Filmstrip Co. (FS/R 808.06)
Revisal and Final Editing	Filmstrip House (FS 808. Wri.)

Bibliography

Aldrich, Ella V. *Using Books and Libraries*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1946.

Boyd, Jessie, and others. *Books, Libraries and You*. New York: Charles Scribner's Sons, 1941.

Brown, Zaidee. *The Library Key*. New York: The H. W. Wilson Company, 1956.

Cook, Margaret G. *The New Library Key*. New York: The H. W. Wilson Company, 1956.

Cowles, Betty M., and Or, Robert W. *Library Instruction Manual*. Ames, Iowa: Iowa State College Library, 1956.

Dangle, Lorraine F., and Haussman, Alice M. *Preparing the Research Paper*. New York: College Entrance Publications Corp.

Hillway, Tyrus. *Introduction to Research*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1952, (Pamphlet).

Hook, Lucyle, and Mary Gaver. *The Research Paper*. Boston: Houghton Mifflin Co., 1964.

Moore, Robert Hamilton. *The Research Paper*. New York: Holt, Rinehart and Winston, Inc., 1967.

Morse, Grant W. *The Concise Guide to Library Research*. New York: Washington Square Press, Inc., 1966.

Paradis, Adrian A. *The Research Handbook*. New York: Follett Publishing Company, 1965.

Payne, Lucille. *The Lively Art of Writing*. Chicago: Funk and Wagnalls Company, 1966.

Rossoff, Martin. *Using Your High School Library*. New York: The H. W. Wilson Company, 1964.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations* (paperback). Chicago: University of Chicago Press, 1967.

USOE Project 661691. *Project APEX: Appropriate Placement for Excellence in English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

24

ENGLISH FUNDAMENTALS (Phase 1-2)

Course Description

In English Fundamentals attention is directed toward development of skills such as vocabulary and the mechanics of writing and toward improvement of everyday standard, classroom English usage.

Achievement Level

The students should be aware of their deficiencies in one or more of the language areas and should be aware of the need to overcome such deficiencies.

General Objectives

To create in the students a greater degree of proficiency in oral and written communication

To acquaint the students with useful standard English experiences and available resources

Specific Objectives

To help students develop practical communication skills in reading, writing, listening, and speaking

To enable students to gain confidence through an acquired knowledge of the basic mechanics of grammar and vocabulary

Materials Provided for Students

Postman, Neil, and others. Discovering Your Language

Records

Transparencies

Course Outline

I. Introduction

II. Initial explorations

  A. Communication

  B. Symbolism

  C. English

  D. Usage

25

III. Language structure
   - A. System
   - B. Sound
   - C. Form

IV. Language and reality
   - A. Vocabulary
   - B. Grammar

V. Form-classes
   - A. Order
   - B. Form-classes: one and two (subject, verb)
   - C. Form-classes: three and four (adjective, adverb)
   - D. Word forms

VI. Function words
   - A. Determiners
   - B. Auxiliaries
   - C. Intensifiers

VII. Sentences
   - A. Definition
   - B. Patterns
   - C. Types

VIII. Expansion through sentence patterns and other parts of speech
   - A. Basic sentence patterns
   - B. Prepositions
   - C. Conjunctions
   - D. Subordinators

IX. Evaluation

Twelve Weeks' Plan

Weeks 1-2

Discuss course requirements.

Lead students to determine what communication is.

Allow students to investigate language symbolism.

Formulate criteria for appropriate ("correct"), unappropriate ("incorrect") usage.

Have students conclude what English is. (See Appendix A.)

Week 3

Direct students in the exploration of language structure.

Have a class discussion on the necessity of a language system.

Lead students to deduce human language as primarily an oral-aural system of signalling.

Emphasize, through discussion, the necessity of order.

Week 4

Discuss the relationship of vocabulary to the culture and interests of other peoples.

Demonstrate that, contrary to popular student opinion, grammar has a definite relationship with reality.

Week 5

Have students read and discuss the order of written and spoken English.

Explain form-classes: one (subject) and two (verb). (See Appendix B.)

Assign material in text; check written work in class.

Weeks 6-7

Assign text material on determiners; ask students to define, explain, and illustrate the use of determiners. (See Appendix C.)

Move into student discussion of auxiliaries.

Have class explain and discuss intensifiers.

Review class progress with individuals; give specific help to individuals. (See Appendixes D and E.)

Weeks 8-10

Encourage students to determine what a sentence is.

Assign and study sentence patterns.

Lead students to discuss the types of sentences.

Design experiences for students to generate sentences, both oral and written.

Weeks 11-12

Present to the class the concept of broadening basic sentence patterns.

Show how prepositions present a relationship among words in sentences. (See Appendix B.)

Explain how conjunctions connect similar word patterns.

Illustrate the manner in which sentence patterns can be expanded by the use of subordinators.

Review and evaluate course work.

Bibliography

Conlin, David A. *A Modern Approach to Teaching English*. New York: American Book Company, 1968.

Hall, Robert A., Jr. *Linguistics and Your Language*. Garden City, L. I.: Doubleday and Company, Inc., 1960.

Jefferson County Board of Education. *Suggestions for Teaching English*. Second edition, revised. Louisville, Kentucky: Jefferson County Board of Education, 1969. pp. 106-115; 126-129; 136-137; 143-144.

Postman, Neil, and others. *Discovering Your Language*. New York: Holt, Rinehart and Winston, Inc., 1967.

______. *Language and Reality*. New York: Holt, Rinehart and Winston, Inc., 1966.

Stageberg, Norman C. *An Introductory English Grammar*. New York: Holt, Rinehart and Winston, Inc., 1965.

USOE Project 661691. *PROJECT APEX: Appropriate Placement for Excellence in English*. Second edition, revised. Trenton, Michigan: Trenton Public Schools, Spring, 1967.

Jeffersontown High School. *Phase-Elective English*. Louisville, Kentucky: Jefferson County Public Schools, Summer, 1968.

APPENDIXES--ENGLISH FUNDAMENTALS

Appendix A--Reference List

Determiners	are words which regularly precede nouns. They actually do something to the word they stand before or follow. There are preregular, regular, and postregular determiners.
Form-class	is sometimes called Word-class and includes nouns, verbs, adjectivals, and adverbials. These four form-classes and their subdivisions constitute over ninety percent of the total English language. Form-classes function in certain ways with other groups of words to make grammatical sentences.
Function	determines how words are used in sentences; e.g., words function as the various sentence elements (subject, direct object, appositives) and as different parts of speech.
Grammar	is the number of organized ways in which a statement may be made in a language.
Kernel Sentences	are the active, declarative sentences which form the backbone of the English language; they cannot be further subdivided.
Language	is a system of articulated sound; a set of relationships; an abstraction.
Morpheme	is a combination of phonemes into a meaningful sound unit: a base, a prefix, or a suffix.
Morphology	deals with the change of a word (plural, tense, degree of comparison).
Phoneme	is the smallest unit of significant sound.
Referent	is the thing for which a symbol stands.
Semantics	concerns meanings carried by a word or group of words.
Sentence	is the smallest unit that can give a complete experience of human behavior--thinking, feeling, acting. It is a basic utterance of English followed by a fade fall of the voice; a word; an organized group of words into one of several basic patterns or elaborations of these patterns. A sentence usually contains a subject (noun phrase) and a predicate (verb phrase), followed by a fade fall.

Signaler or Marker	points to something; makes the listener or reader aware of what is to come.
Speech	may be defined as paralinguistics plus language. The subtilities of the English language make speech very complicated.
Structure	shows what a word is. A word may be structured as one part of speech (stone, noun) but function as another (stone house, adjective). Structure words (verb markers, prepositions, and conjunctions) blend with the form words in a meaning sequence.
Syntax	is the relation of one word to another. It refers to the structure of language.
Time	in the English language is tense (present and past). In English time probably has been intensified because of industrialization with its units of work. There is clock, psychological, space, and eternal time.
Transformations	are rearrangements (using basic sentence patterns) of words or word groups; the addition of words or word groups or the omission of words or word groups.

Appendix B--Parts of Speech--Nominals (nouns, pronouns, interjections)
Verbs (transitive, intransitive, copulative, ("be")
Determiners (adjectives, adverbs, articles)
Connectors/markers (prepositions, conjunctions)

1. Noun--a nominal names something: a person, place, thing, an abstract item, an ability, and so on.

   a. Nouns occupy established positions in the sentence.

      N^1 precedes the verb--(subject) 1st position
      N^2 follows copulative ("to be") verbs--(predicate nominative)
      N^3 follows the transitive verb--(direct object) 3rd position

   b. All nouns carry stress--usually primary, sometimes secondary.

   c. The tests for nouns are the following:

      More or less quality--singular or plural forms
      Most nouns add s or es to form plurals.
      Some nouns remain the same (deer, pants, sheep).
      Some nouns change spelling within the word (woman, women).

      Possessive or genitive form
      Singular nouns add 's: (boy, boy's).
      Plural nouns add apostrophe after s: (boys, boys').
      Some add apostrophe if word ends in s: (pants, pants').
      Irregularly spelled nouns: (women, women's).

      Qualities that distinguish them individually
      Animate nouns have personality differences: warm, joyous, lively, smiling, sad, as well as color, age, importance. Inanimate nouns may be hard, smooth, rough, large, rugged, worn, as well as color, age, originality.

      Derivational and inflectional affixes
      Some common derivational noun suffixes are
      -age; -an; -ance; -cy; -er; -or; -ar; -ion; -ation;
      -ist; -ism; -ment; -ness; -ship; -ty; -ure.

2. Pronoun--the equivalent of the noun and can be used in its place. Pronouns meet all the criteria of nouns except that they cannot take the possessive in writing (he cannot be written he's to show possession) and cannot take a bound derivational morpheme (I cannot be written I's, or me as me's).

   a. The possessive pronouns are established, must be used as they are, and cannot take apostrophes. (Some students confuse the contraction of a pronoun + 's for possession).

Singular		Plural	
1st. person	my, mine	1st.	our, ours
2nd. person	your, yours	2nd.	your, yours
3rd. person	his, her, hers, its	3rd.	their, theirs

b. The subjective pronoun forms cannot add the bound morpheme s. These forms include:

Singular--I, you, he, she, it
Plural--we, you, they

c. The objective forms of the personal pronouns cannot take the bound morpheme s. These forms include:

Singular--me, you, him, her, it
Plural--us, you, them

d. The relative pronouns include that, which, who (whom).

Who and that refer to human beings.
That and which have nonhuman reference.

Any sentence can be turned into a relative clause by substituting one of the relative pronouns for a noun.

2nd thought: The boy went away.
1st thought: I miss the boy.
Combined: I miss the boy who went away.

Relative clauses can be used as adjectives to determine a noun phrase or used as noun substitutes.

e. Demonstrative pronouns include this, that, these, those. They can be used as either noun substitutes or determiners.

This is the life for me. (noun)
That dress is becoming to you. (adjective)

f. Compound words formed with such words as body, one, thing (anybody, anyone, and something) are nouns rather than indefinite pronouns.

g. Compounds formed with self or selves (myself, himself, themselves) are used to emphasize a noun or pronoun.

The mayor himself did a fine job.
The boys invited themselves to the party.

3. Verb--the one essential element found in the predicate or verb phrase of every kind of complete sentence. The verb can be a word of action or being; verbs can be transitive, intransitive, copulative, or "be". Verbs have two primary tenses: present and past.

a. The verb occupies the second position in the basic sentence patterns. ($N^1 + V$)

b. The verb must agree with the subject in person and number; singular N^1 requires a singular verb. This subject-verb agreement is the most important relationship in a sentence.

c. Verbs can be identified by sound; they carry a primary stress.

d. Verbs can be identified by their forms (appearance).

e. Inflection of the base form of the verb is important as illustrated by the use of the following four different verbs:

Base form	Past	Past Participle
hit	hit	hit
walk	walked	walked
go	went	gone
be*	was, were	been

f. All verbs have two other spelling forms: s form (3rd person singular of present tense) and the -ing form (present participle).

hit, hits, hitting = a 3-form verb
walk, walks, walking, walked = a 4-form verb
go, goes, going, went, gone = a 5-form verb

*be, am, are, is, being, was, were, been = the only 8-form verb
(The verb "be" is the most irregular verb in English.)

g. The verb "be" used as auxiliary verb carries the tense and is called the verb marker.

h. The verb "be" is always used to form the passive voice.

The sandwich was eaten. (The subject is acted upon.)

i. Other auxiliary verbs (verb markers) are

can--could	(indicating ability)
may--might	(indicating permission or possibility)
shall--should	(indicating obligation or intention)
will--would	(indicating intention or possibility)
have--has--had	(indicating action performed or completed)
must--ought	(indicating intention or possibly obligation).

j. Modals (can, may, shall, will, must, ought) carry tense when used with other verbs.

k. Have, has, had are used with the past participle of verbs to form the perfect tenses.

l. Do and does are auxiliary verbs used for emphasis. Lines from Macbeth do (the lines continue to exist), but Shakespeare did (he has met his demise).

m. Shall and will are verb markers used to show future tense.

n. In any verb phrase the first verb marker always carries the tense.

o. Verbals are verb forms used as other parts of speech: the -ing form (present participle) is used as an adjective. The -ing form (gerund) is used as a noun.

p. The base form preceded by to (infinitive) functions as an adjective, an adverb, or a noun.

q. Scientific statements require the present tense. (Da Vinci believed that form (is, was) important.)

4. Adjective--a word that determines a noun's qualities and can be called a Determiner.

a. Since adjectives determine nouns or noun equivalents, they usually precede the word they determine.

Participles are not adjectives by structure; they are verbs and should be recognized as such. Call them participles or verbals functioning as adjectives, even when they precede nouns.

The beaten warrior returned to the tribe.
(Beaten is a past participle functioning as an adjective.)

You are a living doll if I ever saw one.
(Living is a present participle functioning as an adjective.)

b. Adjectives meet a sound test: they carry little stress--a tertiary accent, usually, and the adjective has a normal intonation. No adjective carries more than a secondary stress at any time.

c. The adjective requires time for pronunciation, is long-sounding, and has a good ring, but it is not emphatic.

d. The adjective meets the "seems, very, and quite" test.

(The rose is red. The red rose seems very red. Your white house is very white.)

e. Most adjectives can be inflected by the addition of -er and -est to their positive form. Other adjectives require the use of the intensifiers, more, most, less, or least. Still other adjectives change their spelling in comparison.

Positive	Comparative	Superlative
strong	stronger	strongest
beautiful	more beautiful	most beautiful
attractive	less attractive	least attractive
good	better	best
bad	worse	worst

f. Recognition of adjectives is often easy because of the appearance of some common derivational suffixes:

-able; -ible; -al; -ial; -ant; -ent; -ar; -ary; -ory; -en;
-ful; -ic; -ish; -ive; -like; -ly; -ous; -ious; -y.

5. Article--although they determine nouns, the articles differ from adjectives; articles are structured differently and, therefore, require a separate classification of their own.

   a. A, an and the are the only words in the English language that stand for the whole or all the qualities of any given noun.

   b. Adjectives such as red, mischievous, and pretty determine only one quality of a noun.

6. Adverb--determines verbs, adjectives, and other adverbs.

   a. Adverbs occupy position 4 in the basic sentence patterns. ($N^1 + V + N^2 + Adv.$)

   b. Adverbs are the most mobile part of speech and can be moved to other positions. When moved from fourth to first position, the adverb slows the sentence down because it affects the intonation or stress pattern drastically.

      (He fought bravely.)
      (Bravely he fought.)

   c. Adverbs of one syllable carry a heavy stress.

      (The boys worked hard. The adverb hard carries primary accent.)

   d. In adverbs of several syllables the first syllable carries the heavy stress, the final syllable a light stress.

      (We must do the work thoroughly.)

   e. The inflection of adverbs is quite similar to adjectives. The flat adverbs, i.e., fast, add -er and -est when compared; some adverbs use more and most (more reluctantly); others are irregular (well, better, best).

   f. The derivational suffix -ly added to an adjective is the most distinctive form of the adverb. Other affixes are a- (a + round = around), -ward, and -wise.

7. Preposition--marks or points to a noun or its equivalent following.

   a. By structure the preposition prevents the noun that follows it from being the subject or object of the main verb in the sentence.

   b. A preposition and its following noun plus any intervening words form a phrase that can determine either a noun or a verb; so its position in the sentence is usually after a noun or verb, and the phrases are called adjectivals or adverbials (by function).

   c. Prepositions carry no stress.

d. The most frequently used prepositions are of, in, to, for, at, on, from, with, and by. Of prepositional phrases occur in basic sentences.

e. There are some commonly used two-word (phrasial) prepositions:

across from, instead of, on account of, in front of, away from, because of, in place of, and out of.

8. Conjunction--appears when there is more than one kernel thought.

John and Bill are running.
There are two kernel thoughts: John is running and Bill is running.

a. Coordinate conjunctions connect kernel thoughts of equal value. (and, but, or)

b. Subordinate conjunctions connect kernels of unequal value and include:

after, as, as-as, as if, as though, as soon as, because, before, if, in order that, since, so that, than, unless, until, when, whenever, where, wherever, and while.

9. Interjection--independent utterances that have the value of a sentence.

a. Interjections meet the noun test. They are nouns functioning as sentences.

b. They meet the sound test: the voice drops, indicating the end of a sentence by a fade fall.

Oh!, Ouch!, Amen.

Appendix B--Nouns

Structure

Criteria--identification

1. More or less quality
   a. More money
      Less money
   b. Singular
      boy
      man
      John
      rose
      Plural
      boys
      men
      Johns
      roses
2. Nouns possess qualities
   a. Boy--young, tall
   b. Men--old, wise
   c. Rose--color, smell
3. Possession--writing
   a. Boy--boy's
      Boys--boys'
   b. Man--man's
      Men--men's
   c. Rose--rose's
      Roses--roses'
4. Nouns are morphemes
   a. Carry one vowel
      Carry one stress
   b. Base words take affixes
   c. A combination of two base words is a compound word

Function

Usage--context of sentence

1. N^1--Subject
2. N--Direct Object
3. N^2--Object Complement
4. N^3--Indirect Object
5. Object of Preposition
6. Possessive Adjectives
7. Determiners:
   a. Adjective
      (art building)
   b. Adverb
      (Come Wednesday.)
8. Appositive to another noun
9. Direct Object of the verbals:
   a. Infinitive
      (to love John)
   b. Participle
      (Boys winning the race must have endurance.)
   c. Gerund
      (writing the poem)

Meaning

Designates,
Identifies

Names--person, place, thing

1. Person--Mary
2. Place--Louisville
3. Thing--pencil
4. Mass noun--group
5. Count noun--rock, rocks
6. Animate--living: plant, animal
7. Inanimate--nonliving: idea, plan, beauty, organization, or any abstraction as hate, love, desire, goodness

Structure	Function	Meaning
		Designates, Identifies
Criteria-identification	Usage--context of sentence	Names--person, place, thing

5. Nouns take:

   a. Derivational affixes

-age	mile+age=mileage
-an	America+an=American
-ance	dominant=dominance
-cy	democrat=democracy
-er	speak=speaker
-or	sail=sailor
-ar	lie=liar
-ion	deduct=deduction
-ation	civilize=civilization
-ist	science=scientist
-ism	terror=terrorism
-ment	govern=government
-ness	happy=happiness
-ship	author=authorship
-ty	loyal=loyalty
-ure	depart=departure

   b. Inflection affixes

      1. Possessives
         -'s; -s'

      2. Plural
         -s; es

Appendix B--Common Mass Nouns

Solids

bread
butter
cement
cheese
cloth
dough
food
fruit
glass
gold
granite
ice
iron
meat
metal
paper
plastic
rock
soap
toast
wood

Liquids/Gases

air
beer
coffee
cream
helium
ink
milk
mud
oil
oxygen
paint
saliva
soup
turpentine
vinegar
water
wine

Small Particles

corn
dirt
dust
flour
grass
hail
rain
rice
salt
sand
snow
sugar

Natural Phenomen

darkness
electricity
heat
lightning
sunshine
thunder
warmth

Collective Nouns

equipment
furniture
jewelry
luggage
machinery
mail
merchandise

Knowledge

advice, evidence
ignorance, information
intelligence, knowledge
news, propaganda
research, stupidity

Emotions

enjoyment
fun
happiness
laughter
love

Abstractions

beauty
bravery
courage
democracy
goodness
honesty
justice
liberty
luck
peace

Labor

labor
recreation
relaxation
work

Appendix B--Parts of Speech

WORD CLASSIFICATION

Meaningful or Meaning Laden	OPEN CLASS		Form Words
Class I	Class II	Class III	Class IV
Noun	Verb	Adjective	Adverb
	Inflectional Suffixes		
Plural			
-s	-s	-er	-er
-es	-ing	-est	-est
	-ed		
Possessive	-en		
-'s	-em		-ly*
-s'	Irregular verbs do not always take -ed inflections: e.g., (1) choose, chose, chosen (2) go, went, gone (3) rise, rose, risen (75-80 verbs are irregular)	Intensifiers or Qualifiers more, most less, least	e.g. fast, faster, fastest
Suffixes	Affixes	Suffixes	Affixes
-age	(Affix--either prefix or suffix)	-able	
-an		-cal	
-ance		-ant	
-cy	-ate	-ar	a-
-ence	-em	-ary	-ly*
-er, -or, -ar	-en	-ed	-wards
-ian	-ify	-ful	-wise
-ion	-ish	-ic	
-ity	-ize	-ish	*ly is debatable and requires individual research
-ism	be-	-ive	
-ment	en-	-ing	
-ness	em-	-ly	
-ship		-like	
-ty		-ous, -ious	
		-y	

Empty Words — CLOSED CLASS — Structure Function Words

The closed class words are all function words which indicate structure.

The closed class numbers circa 200 words. No new words have been admitted for 200 years; words can be lost from the closed class as the cultures and religions change. The closed class words cannot be moved to the open class and they are known as Empty or Meaningless words.

1. Noun determiner (the, a, an, my, your, our, their)
2. Verb determiners (can)
3. Auxiliary markers ("be" verbs)
4. Noun markers (prepositions)
5. Conjunctions (Do not distinguish between coordinate and subordinate conjunctions.)
6. Qualifiers/Intensifiers (too, quite, very, especially)

(These cannot be shifted in a sentence, but operate only in front of an adjective or adverb.)

Noun	Verb	Adjective	Adverb
Syntactical Position			
After Noun determiner	May follow a verb determiner	Follows a noun determiner	Mobile other than qualifiers
After adjective	May follow a noun	Precedes a noun	Clusters around the verb
After preposition	May precede noun	Follows a linking verb	Front of and end of sentence
Precedes and follows the verb		Can follow a qualifier, e.g., very, quite, especially	

Syntaxical

Pronouns	
Open	Closed
Sub-class of nouns	Prayer words (Closed class of pronouns is losing words.) Use illustrations of those found in the Bible.

Open class refers to Form Words which can be inflected and which admit new entries every day.

Open class words can be identified as words that change with inflections, derivations, or stress.

Inflection can change voice, gender, person, number, tense, or case.

Derivation changes the part of speech and changes the meaning.

Stress changes syllable pronunciation. Accent often shifts from first to second syllable in two-syllable words and vice versa which might be either noun or verb. Example: con'-vict
con-vict'

Note: See Nebraska Curriculum Language for Elementary Grades, pages 47 to 61, and Chapter IV, pages 62 to 69.

Appendix C--Markers and Determiners

MARKERS	CLASSIFICATION OF MARKERS	EXAMPLES OF MARKERS
Markers point out nouns, verbs, adjectives, adverbs, or noun equivalents. Markers do not determine. Markers indicate what is present in the sentence.	Prepositions: A preposition signals that a noun will be present. This noun is known as the Object of the Preposition, and cannot be either the Subject or Direct Object of the main verb in the sentence.	Prepositions: in, of, by, through, over, under, into, to, for, about, among, at, on, against, before, with, near, out of, across from, until
	Verbs: Auxiliary verbs used with main verbs mark the tense of the main verb. The first auxiliary carries the tense if there is more than one verb marker.	Some auxiliary verbs are is, am, are (Present tense) was, were (Past tense) have, has, had (Perfect tenses) can, could=physical ability may, might=permission will, would=possibility shall, should= obligation
	Clauses: a. A single clause can be a sentence. b. Dependent clauses are second thoughts and cannot stand alone. c. In compound sentences two independent clauses are joined by conjunctions.	Clauses: a. Capitalize the first word and use end punctuation. b. Subordinate conjunctions: since, because, while, who, whether, which, what, that. c. Conjunctions include: and, or, but, either-or, neither-nor, and yet.

Appendix C--Markers and Determiners

DETERMINERS

Noun determiner	Articles: The only three words in the English language that can stand for the whole (every quality) of a noun.	The articles are a, an, and the.
	Adjectives: Those that determine one quality concerning the noun at the time of the statement of the sentence.	Examples include: Adjectives of color, size, attractiveness, and weight; nouns used as adjectives; and possessives as adjectives.
Verb determiner	Adverbs determine verbs.	Adverbs of time, location, and manner are usually verb determiners; they can be single words like quickly or adverbial prepositional phrases.
Adjective determiner	Adverbs determine adjectives.	(She is extremely pretty.)
Adverb determiner	Adverbs determine adverbs.	(He runs very swiftly.)

Appendix D--Linguistics and Grammar

A. Phoneme--a unit of sound

1. The English language has twenty-six letters in its alphabet. The actual sound of each of these symbols as they are pronounced is a Phoneme.

2. Phonemic Alphabet--in addition to the twenty-six letters, there is a phonemic alphabet that takes care of the pronunciation of sounds produced by the combinations of letters that make up the spelling of English words. English has a total of forty-five sound units.

B. Morpheme--any meaningful combination of phonemes

1. Superfix--a meaningful combination of stresses (accents)

   a. Compound words illustrate the importance of stress. (I have a gránd fàther. I have a gràndfáther.)

   b. English words used to convey two meanings (réfùse--used as a noun rèfúse--used as a verb).

2. Intonation contours--the sound pattern established by the rise and fall of the voice's pitch level carries meaning. Punctuation can be determined by the fade fall or the fade rise of the voice when reading orally or speechmaking.

   a. The extent of voice drop or fade fall determines the choice of commas, semicolons, and periods.

   b. The fade rise of the voice indicates a statement of disbelief, such as the question, an ironical statement, or an exclamation.

   c. Every time the verb comes before the subject the voice goes up; English tries to minimize the voice rising.

3. Words--a word carries at least one vowel and one primary accent and is made up of a combination of phonemes.

m+a+n = the sound of three combined phonemes

m+a+n = the morpheme man to which affixes may be attached

man = a "free" (a completed, independent word) morpheme

-ish, -ly = "bound" morphemes (incapable of expressing meaning) manish = addition of -ish to noun man creates an adjective

manly = addition of -ly to noun man creates an adjective/adverb

unmanly = addition of both prefix and suffix

FREE AND BOUND MORPHEMES

The combining together of phonemes in logical sequence results in morphemes.

A morpheme is the basic unit of meaning in any language.

A morpheme can be a word, a base, or an affix (prefix or suffix).

A word is a morpheme that carries at least one vowel, one primary accent.

A base is a word to which affixes are added to form additional words.

English has two main classifications of morphemes.

1. Free--words that are complete units by themselves.
2. Bound--letters or syllables consisting of several letters that must be united with other morphemes to form words.

Example: Use the morphemes {gentle} and {man}.

Both gentle and man are free morphemes.

a. They can be combined into a compound morpheme {gentleman}.

b. This compound may take a bound morpheme -ly {gentlemanly}.

c. This compound may take a bound morpheme s {gentleman's}.

d. This compound may take both a prefix un- and the suffix -ly forming yet another word {ungentlemanly}.

Morphological Processes

1. Compound--combining free morphemes {base} + {ball}; {street} + {car}
2. Affixing--combining bound morphemes with either free morphemes, compounds, or other bound morphemes to form derivations ban + -ish + -ment

3. Internal modification--replacing phonemes with others to change meaning (gild to gold; geese to goose; spoke for Past tense of speak)

4. Stress modification--(ADdress, adDRESS; REfuse, reFUSE)

5. Reduplication--(wishy-washy; killer-diller)

6. Onomatopeia--forming words to imitate natural sounds (buzz, hiss)

7. Acronyming--forming words by using initial letters of component words (SEATO; NATO; USAF; UNESCO; RCA; TV)

8. Clipping--(phone for telephone; doc for doctor; zoo for zoological)

9. Telescoping--interpretation of two words into one (brunch= breakfast, lunch)

10. Imagery--creation of words by metaphor (beatnik; blues; flattop)

11. Functional shift--adjective to noun (village green)
    verb to noun (to hold sway)
    noun to verb (Joe mans the watch)
    adjective to adverb (think straight)
    adverb to adjective (sickly child)
    noun to adverb (Come Wednesday)

Appendix D

PHONEMIC ALPHABET

Consonants	Examples
/p/	pot, parlor
/t/	top, take
/k/	cab, kitten
/b/	bun, bit
/d/	debt, dog
/g/	gull, get
/c/	cheer, chin
/j/	jeer, jam
/f/	fine, fun
/θ/ ("th" sound)	theme, both
/s/	sign, sat
/š/ ("sh" sound)	shack, show
/v/	vile, van
/ð/ ("th" sound)	this, scythe
/z/	zero, rose
/ž/	azure, rouge
/n/	never, net
/ŋ/ ("ng" sound)	ring, sang
/l/	lull, lake
/r/	rear, run
/y/	yes, yellow
/w/	wit, wish
/h/	ham, hat
/m/	mat, come

Vowels		
/i/		sit, sin
/e/		ten, head
/ae/		sack, cat
/i/	(unstressed syllable vowel sound)	
/ə/	(schwa) "u" sound	sun, fuzz
/a/	"o" sound in father,	hot, bomb
/u/		full, put
/o/		cone, lone
/ɔ/		taught, water

Diphthongs		Examples
/iy/	sound of "e"	me, seat
/ey/	sound of "a"	cake, neigh
/ay/	sound of "i"	bite, my
/uw/	sound of "u"	flute, do
/aw/	sound of "ou"	house, loud
/iw/	sound of "u"	butte, cute
/ɔy/	sound of "oy"	joy, joist
/eh/	sound of "a"	bare, mare
/ah/	sound of "a"	far, farther
/əh/	sound of "i"	bird
/ks/	sound of "x"	box
/gs/	sound of "x"	exist
/ow/	sound of "o"	road, grow

Appendix E--Sentences

1. Structure deals only with the identification of words as the different parts of speech.

2. Function deals with the position of a word in a sentence, and position aids in deciding a word's usage and in understanding its meaning.

   Mr. Jones closed the store Friday. (A noun by structure functioning as an adverb.)

   The boys sliding down the hill seemed happy. (A verb form functioning as a determiner.)

3. The Basic Sentence Patterns

   a. Textbooks vary on the number of basic sentence patterns.

   b. New Dimensions in English by Harold B. Allen, et al, (McCormick-Mathers Publishing Company) considers patterns 5 and 6 shown below as transformations.

   c. The patterns in this handbook are from The Macmillan English Series, Grade 9, by Thomas Clark Pollock, et al.

   d. Students should be cognizant of the varying viewpoints regarding pattern number and arrangements and should be ready to adapt to the changes.

   e. It is the understanding of the structured content of a sentence that is important, not the pattern number.

   f. In all books the basic sentence patterns contain four positions, N^1 V N^2 Adverb, and N^1 is the subject noun. The fourth position in every book is filled by an adverb or adverbial.

      NOTE: Position 4 is "home" to adverbs, but as observed in the parts of speech, the adverb is a wanderer and requires watching.

   g. Patterns

1A:	Noun^1 Verb$_i$ (Adverb) (of manner)	Ex.	Students study industriously.
1B:	Noun^1 "be" Adverb (time, locale)	Ex.	Students are everywhere.
2A:	Noun^1 Verb$_c$ Adjective	Ex.	Students become friendly.
2B:	Noun^1 "be" Adjective	Ex.	Students are friendly.

g. Patterns

3A:	Noun^1 Verb$_c$ Noun^1	Ex.	Students become friends.
3B:	Noun^1 "be" Noun^1	Ex.	Students are friends.
4:	Noun^1 Verb$_t$ Noun^2	Ex.	Students read books.
5:	Noun^1 Verb$_t$ Noun^3 Noun^2	Ex.	Teachers give students help.
6A:	Noun^1 Verb$_t$ Noun^2 Noun^2	Ex.	Teachers appoint students aides.
6B:	Noun^1 Verb$_t$ Noun^2 Adjective	Ex.	Teachers consider students wise.

Key to Affixed Numerals and Subscripts

N^1 = subject or predicate nominative, depending on position of noun

N^2 = direct object noun and object complement noun

N^3 = indirect object

V_i = intransitive verb

V_c = copulative verb

V_t = transitive verb

VOCABULARY BUILDING (Phase 1-3)

Course Description

Vocabulary Building strives to improve the quality and understanding of the student's employment of words. In addition, stress is placed upon the student's learning word roots, prefixes and suffixes, and the continual acquisition of new words and expressions in the English language. Attention is also given to the place of language in human communication and to the basic history of English.

Achievement Level

This course is suggested for any student who wishes to increase his vocabulary knowledge and to improve related skills in English. In particular, any student who is deficient in the variety of words that he can utilize in speech and writing will find this course beneficial.

General Objectives

To present a definite approach to word and meaning study for the student

To enlighten the student in the complexity, expanse, and usage of English

Specific Objectives

To be familiar with the historical background of English

To gain an awareness of the multiplicity of a word's levels and appropriate usage

To expand vocabulary for use in practical speaking and writing

To develop skills needed to meet words successfully and to absorb unfamiliar words

Materials Provided for Students

American Education Publications

Miller, Ward S. Word Wealth

Wheeler, Paul Mowbray. Adventures with Words.

50

Course Outline

I. Introduction to course objectives and requirements

II. Analysis of students' present vocabulary

III. Language as communication

  A. Development of the alphabet

  B. Words as symbols

IV. The English language

  A. History

  B. Foreign influences and borrowed words

  C. Prefixes, roots, and suffixes

  D. Native American words

V. Similar and dissimilar words

  A. Synonyms and antonyms

  B. Homonyms and heteronyms

VI. Appropriate words

  A. Levels and standards of usage

  B. Definition and meaning

  C. Euphemism and taboo

  D. Determination of meaning by context

VII. Special language categories

  A. Vocational terms

  B. Common expressions

  C. Moral use of words

  D. Stereotypes

  E. Contemporary language

VIII. Review vocabulary and course evaluation

Twelve Weeks' Plan

Week 1

Introduce students to scope and purpose of course; explain teacher expectations for each student.

Use multiple-choice and matching tests, games, and puzzles to gauge students' proficiency level.

Assign from a list of reputable magazines written reports on locating new words and expressions.

Discuss the use of the dictionary.

Have class members bring in newspapers and magazines; find and discuss interesting or unfamiliar words.

Set up pattern for weekly lessons on new vocabulary words from the Miller text; administer a short quiz each Friday.

Week 2

Introduce the study of language as communication.

Discuss the development of written language.

View film, Language and Communication.

Make outline of the evolution of the alphabet.

Encourage students to devise their own picture or code alphabet.

Give examples of "silent language"; illustrate sign language, code, and common gestures.

Permit students to determine ways in which they may dramatize gestures.

Study new words and exercises.

Weeks 3-4

Trace the history of the English language.

Assign specific reading assignments and oral presentations to students to implement the study.

Use an opaque projector to show selections of Old, Middle, and Modern English manuscripts.

2

Let students attempt to letter a familiar quotation to ascertain the difficulty involved in producing the selections which have been viewed.

Stress the continual influences present on language.

Continue word building.

Weeks 5-6

Commence work with the most common foreign words which have been adopted into English.

Provide extensive practice with roots, prefixes, and suffixes; use overhead projector to show examples.

Show film, Word Building in Our Language; initiate class discussion.

Assign appropriate reading in textbook dealing with word building.

Lead students to discover words that are native to America.

Continue working with new words.

Evaluate and test.

Week 7

Introduce the distinction between synonyms and antonyms using definite examples.

Discuss topics of homonyms and heteronyms; assign reading in Wheeler text.

Let students solve puzzles and games with words that stimulate students' attention.

Continue with vocabulary study.

Weeks 8-9

Analyze with the class levels and standards of usage.

Have students formulate talks, themes, dialogues, and stories at different levels; read and dramatize in class.

Interpret the dynamics of definition and word change; continue reading in Wheeler.

Research problems in word etymology and change of meaning.

Define the relationship between taboo words and the process resulting in the euphemism; utilize the Understanding Language Series.

Let students calculate euphemisms for given situations, jobs, and taboos.

Explain the necessity of determining word meanings by examination of context.

Study vocabulary lesson.

Weeks 10-11

List terms used in vocations.

Explore common expressions and their origins.

Assess the power of words and the responsibility of the speaker in the use of language.

Investigate with the students the topics of propaganda and stereotyping.

Assign Heywood Broun's "The Fifty-first Dragon" for student reading.

Design student-suggested study in connection with contemporary language.

Study weekly vocabulary.

Week 12

Review vocabulary and evaluate students' progress

Have students evaluate the course.

Supplementary Materials

Books

American Education Publications
Education Center
Columbus, Ohio 43216

Understanding Language Series:

The Magic of Words

How Words Use You

The Impact of Words

Levels of Meaning

Films

Language and Communication	301.24
Word Building in Our Language	F 422 Wor

Filmstrips

Word Meaning I and II	FS 421 Wor
Word Meaning Change	FS 412 Wor
Words Derived from Other Languages	

Bibliography

Books

Chase, Stuart, and Marian Tyler Chase. *Power of Words*. New York: Harcourt, Brace, and World, Inc., 1954.

Funk, Charles Earle. *A Hog on Ice and Other Curious Expressions*. New York: Harper and Row, 1948.

Funk, Wilfred, and Norman Lewis. *Thirty Days to a More Powerful Vocabulary*. New York: Washington Square Press, 1942.

How Words Use You. Columbus, Ohio: American Education Publications, 1969.

Levels of Meaning. Columbus, Ohio: American Education Publications, 1969.

Miller, Ward S. *Word Wealth*. New York: Holt, Rinehart and Winston, Inc., 1967.

Ogg, Oscar. *The Twenty-Six Letters*. New York: The Thomas Y. Crowell Company, 1961.

Petty, Walter T., Curtis P. Herold, and Earline Stoll. *The State of Knowledge about the Teaching of Vocabulary*. Champaign, Illinois: The National Council of Teachers of English, 1968.

Radke, Frieda. *Word Resources*. New York: The Odyssey Press, 1955.

The English Language: from Anglo-Saxton to American. Columbus, Ohio: American Education Publications, 1968.

The Impact of Words. Columbus, Ohio: American Education Publications, 1969.

The Magic of Words. Columbus, Ohio: American Education Publications, 1969.

Wheeler, Paul Mowbray. *Adventures with Words*. New York: Holt, Rinehart and Winston, Inc., 1969.

Periodicals

DeVries, Ted, and Anthony Tovatt. "This World of English," English Journal, Vol. 59, Number 2 (February, 1970), p. 280.

Hedley, Carolyn N. "Language in the Classroom: Or Every Teacher a Teacher of Semantics," Elementary English, Vol. 47, Number 3 (March, 1970), pp. 361-362.

Thomas, Cleveland A. "Semantic Concepts for Secondary School English," The English Journal, Vol. 49, Number 3 (March, 1960), pp. 186-191.

VOCATIONAL ENGLISH I (Phase 1-2)

Course Description

Vocational English offers students an opportunity to discover their individual weaknesses and to build skills in vocabulary, spelling, mechanics in writing, conversation, and observation. At the same time, emphasis is placed on seeking and gaining employment as well as on worthy use of leisure time.

Achievement Level

This course is designed for students who have experienced difficulty in traditional English courses and who do not plan to attend college but elect to pursue a vocation.

General Objectives

To provide practical experiences in English related to vocational needs

To educate students to the dignity of work

To build the students' self-confidence as they prepare for gainful employment

To instruct students to become more discriminate consumers of leisure time

To design work in areas of special need and interest with teacher assistance and guidance

Specific Objectives

To build improvement in the areas of reading, listening, writing, speaking, and reasoning

To investigate various job opportunities related to the interests of the individual students

To provide classroom discussion and experience in the procedures for seeking and obtaining employment

Materials Provided for Students

Carlin, Jerome. English on the Job Book 1

Films and filmstrips

57

Pamphlets and bulletins from Civil Service, junior colleges, employment agencies, State Vocational Department, State Rehabilitation Department, and other vocational agencies

Dictionaries, reference books, and other resource material

Supplementary reading list

Course Outline

I. Introduction

II. Inventory of students' skills in the communication arts

III. Directed vocational discourse

- A. Attitudes
- B. Abilities
  - 1. Assessing
  - 2. Improving
- C. Habits
  - 1. Assessing
  - 2. Improving
- D. Occupations
  - 1. Interests
  - 2. Requirements
  - 3. Applications
  - 4. Interviews

Twelve Weeks' Plan

Week 1

Orient students to course purposes, class projects, and expected outcomes.

Inventory individual needs and aptitudes.

Evaluate needs and aptitudes and establish individual projects.

Introduce classified sections from the local newspapers.

Distribute selected crossword puzzles for students to try in class.

Discuss the importance of job-related spelling and vocabulary building.

Week 2

Begin a class discussion of why English on the job is important; review common grammar errors in oral and written communication.

Introduce the role of employer and employee; emphasize the importance of attitudes.

Study assigned spelling and vocabulary.

Ask students to write an information report from the classified section of a local newspaper.

Require students to write initial paragraphs concerning personal goals.

Week 3

Discuss, in general, abilities needed for vocational careers.

Provide classroom experiences to improve writing and speaking habits (e.g., demonstration speeches, and oral and written reports on vocations).

Arrange individual speaking activities.

Have class read orally vocational pamphlets to ascertain teacher and student information.

Continue studying spelling and vocabulary; develop a word list from work begun in the vocational pamphlets.

Week 4

Hear and discuss speeches on explanations and directions; conduct individual conferences.

Make related spelling and vocabulary assignments.

Week 5

Evaluate handwriting; discuss needs for good writing.

Work on improving written communication.

Study spelling and vocabulary.

Schedule guest speaker.

59

Week 6

Initiate discussion relative to securing employment.

Evaluate spelling and vocabulary progress.

Discuss and work with application forms.

Week 7

Simulate an interview that will provoke discussion.

Assign individual classroom interviews.

Schedule guest interviewer.

Discuss related spelling and vocabulary.

Week 8

Show film from South Central Bell entitled Telephone Manners Pay Off.

Demonstrate telephone usage with equipment provided by South Central Bell.

Provide practical experience of telephone usage (e.g., calling for an interview).

Build spelling and vocabulary related exercises.

Week 9

Examine uses of newspaper (e.g., looking for a job).

Bring job-related news clippings for oral readings.

Introduce students to trade magazines.

Conduct discussions on information from newspapers and magazines.

Acquaint class with child labor laws and social security information.

Provide students the opportunity to apply for social security numbers.

Week 10

Have students consider and discuss the use of leisure time.

Explain types of hobbies and the value of having an avocation; relate their importances to living.

Recognize community and civic responsibilities of individuals.

Show films from Navy Department, Beneath Navy Wings and Dear Boss.

Introduce and work on business-related forms.

Test students' spelling and vocabulary improvement.

Week 11

Review work units with students.

Explore the uses of libraries and dictionaries in jobs and daily life.

Study spelling and vocabulary.

Week 12

Ask students to prepare a final review and examination.

Explain job resumé; ask each student to prepare one.

Hold group discussion concerning business and personal ethics.

Review applications and interviews.

Prepare and video tape student interview; replay for constructive criticism.

Schedule speaker procured by class members.

Evaluate student progress.

Suggested Approaches

Allow time for students to discuss job-related daily problems.

Require students to keep notebooks containing all class assignments and have individuals work on areas of special need.

Discuss those items that are of importance to whole class (e.g., interviews, applications, responsibilities, and community aids).

Establish a friendly atmosphere for more profitable class discussion.

Invite guest speakers; have class members to introduce them.

Arrange field trips when feasible.

Provide materials to aid in improving possibilities of getting and keeping a job.

Use role playing for student expression of teen/adult problems in personal relationships (e.g., parent, teacher, and employer).

Supplementary Reading List

Nonfiction

Adams, Charles. *Vocational Guidance.*

American Dietetic Association.

Anderson, Ruth. *Secretarial Careers.*

Berdie, Ralph. *After High School--What?*

Biefeleisen, J. *Careers and Opportunities in Commercial Art.*

Cohn, Angelo. *Careers with Foreign Languages.*

Ely, Lawrence D. *Your Future in Aerospace.*

Freeman, Ira. *Careers and Opportunities in Journalism.*

Frost, Jane C. *Your Future in Dental Assisting.*

Gammage, Allen Z. *Your Future in Law Enforcement.*

Gelb, Richard L. *Your Future in Beauty Culture.*

Goodrich, Foster. *Your Future in Direct Selling.*

Gould, Stephen. *Your Future in Federal Government.*

Harrison, C. William. *Find a Career in Auto Mechanics.*

Horowitz, Alice H. *The Outlook for Youth.*

Isaacs, Stan. *Careers and Opportunities in Sports.*

Kitson, Harry Dexter, and Edgar Morgan Stoves. *Vocations for Boys.*

Landis, Lawrence C. *The Air Force.*

Leeming, Joseph. *Jobs That Take You Places.*

Liston, Robert A. *Your Career in Civil Service.*

Love, Albert. *Listen to Leaders in Business.*

______. *Listen to Leaders in Medicine.*

MacGil, Gillis. *Your Future as a Model.*

Noyes, Nell Braly. *Your Future as a Secretary.*

Paradis, Adriam A. *You and the Next Decade.*

Paul, Grace. Your Future in Medical Technology.

Parry, John. 17 Million Jobs; Story of Industry in Action.

Peters, Herman J. Guidance, Program Development and Management.

Pond, John H. Your Future in Personnel Work.

Scott, George. Your Future in Retailing.

Taylor, Dawson. Your Future in Automotive Industry.

U. S. Department of Labor. Occupational Outlook Handbook.

Whitcomb, Helen. Strictly for Secretaries.

Winter, Elmer. Your Future in Your Own Business.

Films

How to Keep a Job	C371.42
Telephone Manners Pay Off	South Central Bell
Beneath Navy Wings	Navy Department, Local Recruiter
Dear Boss	Navy Department

Poster

Planning My Future

Bibliography

Carlin, Jerome, and others. English on the Job Book 1. New York: Globe Book Company, Inc., 1962.

Lee, Miriam, and others. Jobs in Your Future (Job Skills 1). New York: Scholastic Book Services, 1968.

MASS MEDIA (Phase 3-5)

Course Description

Mass Media offers opportunities for the students to appreciate and to evaluate critically mass communication (e.g., radio, recording, newspaper, magazine, fiction, drama, television, and motion picture). Students consider why human beings need to communicate with each other and how methods and reasons for doing this are constantly changing.

Achievement Level

The students should be capable of reading with understanding the material selected for this course. They should be willing to broaden personal interests and to increase their knowledge of mass communication.

General Objectives

To establish an awareness of the elements which condition thinking and behavior

To lead students to understand and evaluate the communication media

Specific Objectives

To distinguish the technical differences among the communication areas

To create criteria for discrimination in the choice of media for both personal growth and pleasure

To evaluate propaganda, advertising, and censorship

To stimulate the creative power of the individual

Materials for Students

Hansberry, Lorraine. _A Raisin in the Sun_

McLuhan, Marshall. _The Medium Is the Massage_

______. _Understanding Media: The Extensions of Man_

Sheratsky, Rodney E., and others. _The Creative Arts: Four Representative Types_

______. _The Lively Arts: Four Representative Types_

Course Outline

I. Objectives of Mass Media

II. Radio and recording

- A. Discussing form
- B. Evaluating changes in theme
- C. Listening for objectivity

III. Newspaper and magazine

- A. Discovering format
- B. Assessing usefulness
- C. Recognizing propaganda

IV. Fiction

- A. Analyzing levels of meaning
- B. Reading _Fahrenheit 451_ or _The African Queen_

V. Drama

- A. Analyzing a stage play
- B. Dramatizing _Sunrise at Campobello_, _Inherit the Wind_, or _A Raisin in the Sun_
- C. Evaluating a screen play
- D. Studying _All the Way Home_ or _Marty_

VI. Television

- A. Perceiving use of all senses
- B. Dramatizing _Twelve Angry Men_ or _Abraham Lincoln_

VII. Film

- A. Editing material
- B. Applying class knowledge
- C. Comparing all media

VIII. Communication Theory

A. Discussing The Medium is the Message and/or Understanding Media: The Extensions of Man

B. Formulating a personal theory of communication

Twelve Weeks' Plan

Week 1

Introduce the objectives of Mass Media by presenting an overview of the meaning and functions of the various communication media.

Have students participate in an awareness exercise. (See Appendix A.)

Assign the "Introduction," "The Spoken Word," "The Phonograph," and "The Radio" in Understanding Media.

Play suggested recordings (e.g., spiritual, classical, jazz, and rock) to illustrate how they influence society.

Discuss the radio as another form of mass media by evaluating changes and limitations of radio programs.

Listen to a radio program objectively.

Have students view and discuss the film Radio.

Schedule a radio personality to discuss some major radio and recording techniques.

Week 2

Assign Fahrenheit 451 or The African Queen due the fourth week.

Introduce the newspaper as a form of media by assessing its growth and usefulness.

Survey the sections of the newspaper read most widely by students.

Have class read "The Press," "The Print," and "Roads and Paper Routes" in Understanding Media.

Schedule time for the students to evaluate the effect a newspaper has on students and adults by distributing the Sunday edition of the local newspaper or the school newspaper.

Direct students as they learn how a newspaper functions from reporter to actual story.

View with the class the film The Newspaper Serves Its Community; initiate discussion.

Distribute a study sheet to facilitate this learning experience. (See Appendix B.)

Read "Comics" in Understanding Media.

Ask the students to analyze objectively the comics and then to create a political cartoon to be shown on the opaque projector.

Schedule a class field trip to the Courier-Journal or local newspaper office.

Have the class evaluate the statement, "The newspaper message is valid and informative." in a written report.

Week 3

Assign "The Written Word," "The Typewriter," "The Printed Word," and "The Ads" in Understanding Media.

Present the definition and role of propaganda showing its use of physical and psychological techniques. (See Rowse and Nolan, Fundamentals of Advertising.)

Demonstrate the value of repetition.

Study the psychology of color and its use in advertising by using a study sheet. (See Appendix C.)

Evaluate magazines brought in by students by using study sheets. (See Appendixes D and E.)

Initiate a discussion of the film, Consumer Protection.

Discuss questions on study sheet prepared by teacher. (See Appendix F.)

Have class write a short paper concerning advertising propaganda in newspapers and magazines.

Test students over material covered in first three weeks.

Week 4

Review the levels of meaning in a novel (e.g., plot, story, theme, and moral value).

Discuss McLuhan's ideas of print and society.

Have students report on society as depicted in Fahrenheit 451 or The African Queen.

Analyze the novel as a communication medium.

Compare the visual media (e.g., novel, newspaper, and magazine) to the audio media (e.g., radio and recording).

Weeks 5-6

Assign All the Way Home or Marty due the sixth week.

Have students dramatize scenes from Sunrise at Campobello, Inherit the Wind, or A Raisin in the Sun in class.

Lead a discussion on the individual overcoming societal circumstances and pressures.

Introduce drama as a means of media by reviewing the major trends in drama from 1900 until today.

Lead students to develop criteria for analyzing and judging a stage play to be applied to an actual performance.

View the film, The Theater: One of the Humanities, as an in-class activity.

Formulate a discussion on the "changing stage" and the ways it reflects our society.

Review the camera techniques explained in the section of the text, "The Language of Films and TV."

Explain the creative use of the sound track, citing directions from the screen play, All the Way Home or Marty.

Schedule the film, On Stage, for viewing.

Lead the class in evaluating drama as a work of entertainment focusing on how comparison can help in the appreciation of other media.

Test over Weeks Three through Six.

Weeks 7-8

Recall "The Language of Films and TV" read during Week Six.

Begin a discussion on the influence of TV in society.

Read "Television" in Understanding Media.

Have students demonstrate to the class the use of senses in TV.

Video-tape and dramatize Twelve Angry Men or Abraham Lincoln in class.

Compare television and drama as communication media.

View and discuss the film, Television.

Introduce and cite the merits of different types of television programs (e.g., suspense, western, quiz, newscast, serial, variety, and children shows).

Divide class into groups and have them analyze technical terms (e.g., situation comedy, musical comedy, crime, western, mystery, adventure, historical, drama, biography, fantasy, and documentary).

Watch a TV program while completing a study sheet. (See Appendix G.)

Arrange for a local TV personality to speak.

Have students watch at least three documentaries and evaluate their significance, using a study sheet as a guide; allow three weeks. (See Appendix H.)

Weeks 9-10

Present the history of film (see Ceram, C. W. The Archaelogy of the Cinema) and illustrate and discuss the roles of producers, screenwriters, and directors.

Read "Movies" in Understanding Media.

Explain technical terms and their significance to movies (e.g., visual medium, aural medium, simile, symbolism, irony, cliche, style, economy, theme, and continuity).

Establish inductively criteria for judging a movie by using a study sheet. (See Appendixes I and J.)

Apply this criteria to a film during a field trip or to a TV film.

Continue to discuss the motion picture's influence and appeal on society.

View the film, Movies; have students discuss and critique the film.

Arrange a panel discussion dealing with film censorship and its effect on people.

Assign students to write a short paper treating censorship in movies.

View and discuss films made by student filmmakers in prior courses if available.

Compare movies and TV to animated cartoons.

Illustrate the role of music in movies by listening to how music indicates the plot.

Make a short film in class using bleached 16 mm film and a felt marker.

Discuss the relationship between films and literature and between filmmaking and writing a composition.

Examine the difficulties involved in trying to reproduce the reality described in literature. (See Eisentein, Sergei. Film Form, pages 1-6.)

Allow students to experiment with the use of the camera and the various shooting techniques by using video-tape.

Make the following comparative examination:

What can film do that literature cannot?

What artistic techniques does the film have in common with literature?

Test students over TV and film.

Weeks 11-12

Introduce McLuhan's ideas and philosophy to the class.

Distribute materials on McLuhan.

Show slides and listen to the record, The Medium Is the Massage.

Discuss McLuhan's theory of communication.

Have students report on selected chapters from Understanding Media.

View and discuss the film, The Medium Is the Massage.

Encourage students to chose any picture from The Medium Is the Massage and write what the picture seems to be communicating.

Read aloud in class what the students have written without identifying the writer.

Require students to present in a written report examples of mass media which have greatly influenced them.

Test the students on McLuhan's ideas.

Evaluate course by analyzing aspects of communication from the original objectives and overview.

Suggested Activities

Set a tone of loftiness.

Have students present oral book report(s) from a list of mass media books available in the library.

Require students to follow at least two news stories as they appear in the various media until their completion.

Allow the students to keep a notebook.

Keep a list on a bulletin board of quality films scheduled to be screened on TV.

Encourage students to follow a controversial topic through the media. Compile as many forms of information on this subject as possible.

Choose an abstract concept (e.g., injustice, love, innocence, etc.) and portray its development in several ways (e.g., make a film, tell a story with slides, make tape with theme, draw comics, do a photographic essay, write a play, or do original artwork).

Have students keep in their notebooks propaganda devices found in various media.

Encourage each student to analyze one product as advertised by the various media.

Supplementary Materials

Films

Consumer Protection F647.1

Movies
The American Memoir Series, University of Indiana,
Audiovisual Center $5.40

The Newspaper Serves its Community F070

On Stage
Louisville Free Public Library

Radio
The American Memoir Series, University of Indiana,
Audiovisual Center $5.40

Television F621.2889

The Medium Is the Massage
Louisville Free Public Library

The Theater: One of the Humanities F792

Records

"The Medium Is the Massage"

Bibliography

Boutwell, William D. Using Mass Media in the School. New York: Appleton-Century, 1962.

Ceram, C. W. Archaeology of the Cinema. New York: Harcourt, Brace and World, Inc., 1965.

Eisentein, Sergei. Film Form: Essays in Film Theory. New York: Harcourt, Brace and Company, Inc., 1949.

Hansberry, Lorraine. A Raisin in the Sun. New York: National American Library, Signet, 1968.

Hayakawa, S. I. (ed.). The Use and Misuse of Language (paperback). Greenwich, Connecticut: Fawcett Publications, Inc., n.d.

Hazard, Patrick. TV as Art. Champaign, Illinois: National Council of Teachers of English, 1966.

McLuhan, Marshall. The Medium Is the Massage: An Inventory of Effects. New York: Bantam Books, Inc., 1967.

______. Understanding Media: The Extensions of Man. New York: McGraw-Hill Book Company, 1964.

Pollock, Thomas C., and others. The Macmillan English Series Eleven. New York: Macmillan Company, 1961.

Rowse, Edward J., and Carroll A. Nolan. Fundamentals of Advertising. Cincinnati: South-Western Publishing Company, Inc., 1957.

Sheratsky, Rodney E., and Michael E. Keisman. The Creative Arts: Four Representative Types. New York: Globe Book Company, 1968.

Sheratsky, Rodney E., and John L. Reilly. The Lively Arts: Four Representative Types. New York: Globe Book Company, 1968.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Second edition (revised). Trenton, Michigan: Trenton Public Schools, 1967.

72

APPENDIXES

A. Awareness Exercise

B. Newspaper Study Sheet

C. Psychology of Color Study Sheet

D. Magazine Study Sheet

E. Magazine Study Sheet

F. Advertising Study Sheet

G. Television Study Sheet

H. Television Newswriter Study Sheet

I. Film Study Sheet

J. Film Study Sheet

APPENDIX A

AWARENESS EXERCISE

Teacher Instructions:

Have students form in pairs and discuss any intellectual topic. After a few minutes give the following directions:

Number your paper one to four. Look only at your paper while answering these questions.

1. What color are your neighbor's eyes?
2. What color is the floor?
3. How many windows are in the room?
4. How many tables are in the room?

This is a good method to show people they are not aware of their own immediate existence, let alone the world about them. This work should bring to them an awareness of life. The exercise also serves as motivation to study the mass media which greatly affects people. The discussion topic and questions can be modified to suit the needs of individual teachers and students.

APPENDIX B

NEWSPAPER STUDY SHEET*

I. How to Read a Newspaper

- A. Format
    1. Size of headlines is an indication of importance or calculated appeal of news
    2. Right-hand position on front page usually given to most important article
- B. Organization of a newspaper article
    1. Headline and sub-head contain gist of article
    2. First sentence tells who, what, when, where, how
    3. Rest of article tells details of news story

II. Know the location of different kinds of news

- A. Front page: news of greatest importance; sometimes, stories that particularly appeal to human interest
- B. Front page of second section
    1. Articles and pictures of local interest
    2. News summary often located here
- C. Features
- D. Special sections set aside for certain types of news: editorial page, financial, society news, etc.

III. Criteria for Newspapers

- A. How complete is its news coverage?
- B. What is its reputation for accuracy?
- C. Is news withheld, or distorted?
- D. Is it sensational, or is its reporting reliable, responsible, and in good taste?

---

*"Study Sheet Number 8," Project APEX, 1967 edition, p. 93.

APPENDIX C

PSYCHOLOGY OF COLOR STUDY SHEET*

Color as a means of communication may easily be overlooked because the meanings and feelings that it gives are usually unconscious. The use of color in advertising is very important because of the things it suggests to the customer.

There is a great difference in the distances at which words in different color combinations can be read. The following list goes from the easiest to the most difficult. This is very important in outdoor advertising.

Black on yellow paper
Green on white paper
Blue on white paper
White on blue paper
Black on white paper
Yellow on black paper
White on red paper
White on orange paper
White on black paper
Red on yellow paper
Green on red paper
Red on green paper

Colors also can cause us to think we see something that is not really true. For instance, red gives the impression of nearness, while blue and green give the opposite impression of distance. Light-colored objects, in general, appear larger than dark-colored ones. Poster panels and painted bulletins in light colors appear larger than those in dark colors. It's possible to create other illusions by means of bands or stripes. Up and down gives the illusion of height and horizontal the opposite. The colors that give the feeling of space and coolness are blue, green, blue-green, blue-violet, and violet. The colors that give the feeling of warmth are yellow, yellow-orange, orange, orange-red, and red.

Colors also suggest things to people which must be considered by the advertiser.

Black: evil, old age, silence, death. It is also strong and sophisticated.

Red: blood and life, fire and danger. It is the symbol of love, vigor, action and danger.

Yellow: symbol of power, deceit, cowardice, and jealousy. It also shows gaiety and warmth.

White: symbol of purity, innocence, faith, and peace.

Blue: symbol of happiness, hope, truth, honor, and repose.

Green: symbol of life and vigor. It is associated with luck (Irish). It shows life, spring, hope and also envy.

---

*"Study Sheet Number 1," Project APEX, 1967 edition, p. 85.

APPENDIX D

MAGAZINE STUDY SHEET*

Functions of Magazines

1. To offer entertaining and informative reading material for all tastes and interests.
2. To provide the most up-to-date information available on various subjects.
3. To offer attractive and informative pictorial illustrations for quick scanning.
4. To serve as an advertising medium for manufacturers and distributors of many products.

Types of Magazines

1. General (short stories, serials, articles, pictures, cartoons) Examples: Saturday Evening Post, Collier's American
2. News (national and international reports on government, politics, science, the arts, finance, professions) Examples: Time, Newsweek, U. S. News and World Report
3. Picture (pictorial presentations of news and featured articles) Examples: Life, Look, Ebony
4. Literary (short stories, essays, articles, poems) Examples: Atlantic Monthly, Saturday Review
5. Commentaries (interpretation and evaluation of history, current issues and problems) Examples: American Heritage, Current History
6. Digests (condensations of articles and books) Examples: Reader's Digest, Coronet
7. Special Interests
   - a. Women: Ladies' Home Journal
   - b. Youth: Seventeen
   - c. The Arts: Etude, Theatre Arts
   - d. Business: Business Week
   - e. Travel: Holiday
   - f. Science: Popular Mechanics

Criteria for Magazines

1. Is the information accurate, authentic, complete, and interesting?
2. Are the special features timely, appropriate, and interesting?
3. Is the creative writing (fiction, poetry, essays, etc.) of high quality?
4. How good is the format? Consider arrangement of reading matter and illustrations, clearness and readability of print, quality of reproductions, paper, etc.
5. Does the magazine give good value for its price in terms of bulk, circulation, content, contributor, format, etc.?

---

*"Study Sheet Number 10," Project APEX, 1967 edition, p. 95.

APPENDIX E

MAGAZINE STUDY SHEET*

I. Physical Aspects (Outer Appearance)

Indications of a Good Magazine	Indications of a Poor Magazine
A. Cover design	A. Cover design
1. Picture by noted artist	1. Sensational or lurid pictures
2. Photograph	2. Poor art work
3. Good color, well balanced	3. Poor colors
	4. Sensational titles to attract attention
B. Quality of paper	B. Quality of paper
1. Heavy, slick but nonglare	1. Thin paper, sometimes ink shows through
2. Fine, strong	2. Coarse grained, absorbent
3. Nonabsorbent	
C. Readability of print	C. Readability of print
1. Reasonably large	1. Too small print
2. Sharp print	2. Blurred print
3. Uncrowded page	3. Printed material too crowded
D. Price	D. Price
1. You usually get what you pay for.	1. Some poor quality magazines cost as much as those of better quality.
2. Because of competition, many good magazines are available at a reasonable price.	2. Some have a larger proportion of advertising than others.

---

*"Study Sheet Number 11," Project APEX, 1967 edition, pp. 96-97.

II. Magazine Content

Indications of a Good Magazine	Indications of a Poor Magazine
A. Stories and articles	A. Stories and articles
1. Presents both sides of a question	1. Prejudice against class, race, creed, or nationality
2. Attempts to play-down violence even in criminal stories	2. Crime viewed sympathetically and criminals as glamorous
3. Writing follows rules of good English	3. Officers of the law portrayed as stupid
4. Articles based on facts	4. Situations having a sexy tone rather than a true emotion
5. Stories and articles signed by author	5. Poor grammar and slang used to excess
	6. Articles based on opinion
	7. Author sometimes unknown
B. Pictures, illustrations, cartoons	B. Pictures, illustrations, cartoons
1. Art work is signed	1. Art work often unsigned
2. Good colors and color arrangements	2. Fewer and not always true colors
3. Illustrations in good taste	3. Sensational pictures of unduly exposed women; bloody characters, chains, whips, cruel devices; expressions and situations of horror
C. Advertising	C. Advertising
1. Good art form in advertising	1. Ads are crowded and confused
2. Several colors used	2. Black and white, or few colors
3. Facts about product reliable	3. Facts are exaggerated; truth is sometimes in print too small to be read
4. Attracts attention without being sensational	4. Sensational, often deceptive
5. Proportion of advertising to other content varies according to purpose of magazine	5. Too large a proportion of advertising for reader to get full value for the money spent

APPENDIX F

ADVERTISING STUDY SHEET*

1. How has advertising raised the standard of living by encouraging the use of such products as toothpaste, refrigerators, etc.?

2. In what ways would the halting of advertising affect stores, factories, transportation, and labor?

3. Can you think of any good substitute or new forms of advertising?

4. How has advertising had an effect on your life?

5. Do you believe that advertisers in general live up to the slogan "truth in advertising"?

6. What is the value of advertising from the point of view of the advertiser?

7. Do you believe that advertised products are better than unadvertised?

8. Why is advertising profitable to both buyer and seller?

9. What are some of the items that the owner of a super market would consider as advertising expense? Consider sources both inside and outside the store.

10. Would it be profitable to advertise nationally an article that has little merit?

11. List at least five instances of advertisement in which services are sold.

12. List at least five products that are teenage fads that were inspired by advertising.

13. List advertisements on TV that are aimed at adults, housewives, children, businessmen, mothers, teenagers, men, women.

14. What part does music play in advertising?

15. Should we have more restrictions on advertising?

*"Study Sheet Number 2," Project APEX, 1967 edition, p. 86.

APPENDIX G

TELEVISION STUDY SHEET*

1. To what age level does it appeal?
   - a. Desirable If: It gives information and/or entertainment related to the interests of this group.
   - b. Undesirable If: It is dull, boring, not related to experience or interests.
2. Does it meet needs for entertainment and action?
   - a. Desirable If: It deals with wholesome adventure, humor, fantasy, or suspense.
   - b. Undesirable If: It is emotionally disturbing and overstimulating; places unnecessary emphasis on cruelty and violence; is loud, crude, or vulgar.
3. Does it add to one's understanding and appreciation of himself, others, the world?
   - a. Desirable If: It is sincere, constructive, informative; gives a balanced picture of life; encourages decent human relations; is fair to races, nations, religion.
   - b. Undesirable If: It is one-sided; arouses or intensifies prejudices; takes advantage of lack of knowledge.
4. Does it encourage worthwhile ideals, values, and beliefs (concerning such things as family life)?
   - a. Desirable If: It upholds acceptable standards of behavior; promotes respect for law, decency, service.
   - b. Undesirable If: It glamorizes crime, indecency, cruelty; gives too much emphasis to material success, personal vanity.
5. Does it stimulate constructive activities?
   - a. Desirable If: It promotes interests, skills, hobbies; encourages desire to learn more, to do something productive, to be creative, to solve problems, to work to live with others.
   - b. Undesirable If: It gives details of crime and its results; solves problems through impossible means.
6. Is the language used in good taste?
   - a. Desirable If: The language is right for the age level. Limits the use of profanity.
   - b. Undesirable If: It uses vocabulary that is too hard or too easy, poor grammar, or language of the underworld.

---

*"Study Sheet Number 6," Project APEX, 1967 edition, p. 90.

APPENDIX H

TELEVISION NEWS WRITER STUDY SHEET*

The television news writer is trying to reach and hold a mass audience. This calls for the use of short sentences since the words he writes are to be heard rather than read. Like the radio news writer, he must remember that the newscaster is carrying on a one-sided conversation; long speeches are out.

Television news is a picture of the news; it is a factual, concise presentation of news which influences the people who turn to the program for a picture of what is happening to their world. The television news show, because of its limited time, does not lose any of the good newsman's habit of reporting all there is to report of the day's news. Limited though it is in time, television news must do an adequate job of reporting the major stories of the day. The television news writer does not have an easy task. Working against time, he has to produce scripts which are exactly clocked. In spite of limited show time, he must somehow manage to cram in all the important facts, often dealing in twenty seconds with events which a newspaper covers in 12-column inches.

When the studio camera is focused on the newscaster, words are of the utmost importance. But, when the program features filmed scenes, the viewer must deal with words and pictures in quite a different manner. The picture draws attention; words must be of less importance. Nothing is more likely to irritate a viewer than to hear detailed descriptions of scenes that he can see clearly for himself. The newscaster should identify people and explain action, allowing both people and action to speak for themselves. Moments of silence are welcome on television; overwriting is the mark of the beginner. The meaning or significance of the story should be in the first sentence. It is important to use as few words as possible since the main description should come from the film itself.

*"Study Sheet Number 7," Project APEX, 1967 edition, p. 91.

82

APPENDIX I

FILM STUDY SHEET*

I. Title and type of picture

- A. Is the name well chosen?
- B. Does it fit in with the theme of the movie?
- C. What type of movie is it? (comedy, etc.)

II. Credits

- A. Studio
- B. Director
- C. Producer
- D. Source--book, stage play, original screen play, etc.

III. Cast--main characters and any unusually good minor ones

- A. Is the cast well chosen? Suggest any substitutes if the cast is unsatisfactory.
- B. Is there a true-to-life quality about the acting?

IV. Plot

Summarize the plot in four or five good sentences only.

V. Solution

- A. Is the way the story "comes out" sensible?
- B. Did the ending fit in with your own ideas?

VI. Purpose

- A. What is the director trying to show?
- B. Does the picture encourage family life, religion, education, law and order, patriotism, good will, or the reverse?

VII. Evaluation

- A. What is the most dramatic scene?
- B. Do you feel that you are having a great adventure as you see this picture?
- C. Do you learn anything new about people and places?
- D. Is the opening shot suitable for the picture?
- E. Do you notice anything objectionable about the picture?
- F. Just what interesting or humorous details do you notice?
- G. Would you rate the picture--excellent, fair, poor?

---

*"Study Sheet Number 4," Project APEX, 1967 edition, p. 88.

APPENDIX J

FILM STUDY SHEET*

Like all communication media, films have different functions: to entertain, to inform, to instruct, to promote constructive attitudes and actions, and to promote sales. You are probably familiar with entertainment films if you go to the movies, but you are probably not so familiar with the increasing use of films (sometimes called audio-visual aids) in business, industry, and education in all its phases. Business and industry use films to introduce new products to their employees and possible customers, to teach their selling staffs the best salesmanship techniques, to train their employees to use equipment and develop attitudes and habits of safety, health, and pride in workmanship. Armed services use films to instruct in medical, scientific, industrial, technical, and public relations. The theatres, too, include in their programs documentary films designed to keep the public well-informed about what is happening in the world.

It is, however, in the entertainment field that you as movie-goers can deepen your appreciation and enjoyment. You can do it by wise selection of the movies you see and by knowing what good qualities to look for in the motion pictures themselves.

Ways to Select Movies Wisely

I. Read reviews and ratings of movies

  A. Newspaper and magazine reviews and ratings
  B. Ratings by professional, religious, and civic organizations
  C. Nominations for awards in acting, directing, photography, etc.

II. Notice promotional devices used

  A. Ads in newspapers and magazines
  B. Articles and pictures in magazines
  C. Trailers or previews shown in theaters

III. Listen to the recommendations of parents, teachers, and friends.

Evaluating Motion Pictures

Type of movie and purpose

I. What type of movie is it?

II. In attempting to fulfill its purpose, how successful was it in holding your attention, in creating a feeling of oneness with its characters, in producing the effect of reality?

III. Does the film reflect an awareness that the motion picture as a medium of communication must observe standards of propriety and good taste and promote good social, ethical, and moral behavior?

---

*"Study Sheet Number 5," Project APEX, 1967 edition, p. 89

Story or Plot

I. Does the story show a sincere, honest, realistic presentation of life or only one exaggerated, unreal aspect?

II. If the story is adapted from a book, how well does it follow the original?

III. Does the story implant wholesome or harmful concepts in its viewers?

IV. Does the story lead the movie-goer to expect too much glamour, romance, adventure in his own life so that he becomes addicted to daydreaming or unrealizable goals?

V. Is the historical or biographical story authentic and accurate in all details?

VI. Is the story psychologically accurate in the patterns of human action and reaction?

VII. Is the story trivial, or is it of a serious nature?

VIII. Are the characters original or stereotyped?

IX. Does the story keep you interested and absorbed all the way through?

JOURNALISM (Phase 3-5)

Course Description

Journalism is an exploratory course in which the fundamentals of journalism are taught and given practical application. This course is strongly recommended for students who wish to serve on the school's newspaper staff.

Achievement Level

The student should be reading and writing proficiently and should desire to learn the workings of the press.

General Objectives

To understand the background work necessary to the publishing of a newspaper

To make it possible for the students to become more intelligent consumers of the news media

To build opportunities for the students to develop their ability to work with other students in a cooperative endeavor

To consider journalism as a career opportunity

Specific Objectives

To enable the students to discriminate between trivia and important fact and opinion

To increase the students' understanding of the American newspaper and its relation to democratic living

To provide incentive for students to improve their skills in English composition

Materials Provided for Students

Films

Hartman, William. Journalism.

Strunk, William, Jr., and E. B. White. The Elements of Style

The Courier-Journal

The New York Times

Course Outline

- I. Introduction to Journalism
- II. Power of the press
    - A. Opinion
    - B. Fact vs. opinion
    - C. Source
    - D. Slanted news and emotionalism
- III. Mass communication
    - A. Mass media
    - B. Newspapers
    - C. News magazines
- IV. Gathering news
    - A. What is news?
    - B. Traits of good reporters
    - C. Finding school news
    - D. Interviewing
- V. Writing news
    - A. Writing news lead
    - B. Putting the story together
    - C. Newspaper style
- VI. News format
    - A. Page makeup
    - B. Balance
    - C. Contrast
    - D. Variety

VII. Advertising

A. Layout design

B. Ad copy

C. Spelling

VIII. The school paper and the community

A. Community awareness

B. Community relations

C. Expanding coverage

D. Explaining school through editorials

E. Responsibility of the press

IX. Final review and evaluation

Twelve Weeks' Plan

Week 1

Discuss the meaning and importance of journalism today.

Schedule visits to the school library for familiarization with magazines.

Procure guest speaker from a local newspaper.

Follow through with discussion of what and where news is.

Week 2

Decide, through class discussion, the characteristics of a good reporter.

Practice lead writing.

Explain and make outside assignments (e.g., notebook, poster, and collection of story types).

Discuss aspects of propaganda (e.g., how to recognize techniques, slanting, and sensational newspapers).

Study how to read newspapers.

Week 3

Formulate a definition of freedom of the press.

Discuss the role of the editorial.

Practice writing editorials.

Week 4

Discuss the feature story (i.e., layout, types, and characteristics).

Practice writing feature stories.

Compile a list of feature stories from newspapers.

Clip examples of propaganda from papers and discuss.

Week 5

Study column structure and type; plan a column.

Clip examples of types of columns.

Study sports features and how to cover sports events.

Have students engage a guest speaker for the class.

Week 6

Discuss and practice: copyreading, proofreading, writing of headlines, and forming of layout.

Week 7

Examine the general organization of a newspaper.

Determine specific duties of a newspaper staff.

Review student scrapbooks or news collection.

Teach critical reading of a newspaper.

Week 8

Explore interviewing (how and why).

Practice and write interviews.

Collect school news.

Practice writing session on news item of timely interest.

Week 9

Discuss the role of advertising and examine design.

Read and write ad copy

Point out the techniques of selling ads.

Procure guest to speak concerning advertising.

Week 10

Examine and discuss the school paper's role in community relations (i.e., community awareness, expanding coverage, school editorials, and responsibility of school news staff).

Week 11

Have students conduct interviews with administrators in schools and in the Central Office.

Have students interview other students.

Gather school news and write all types of articles for a newspaper.

Week 12

Produce a complete issue of a classroom newspaper.

Review course work; test; evaluate.

Supplementary Material

Filmstrips

News Writing: What Makes News?	Filmstrip House	1959
News Writing: News Story, Structure	Filmstrip House	1959
News Writing: Writing the Lead	Filmstrip House	1959
News Writing: New Words, Sentences and Paragraphs	Filmstrip House	1959
The Role of Consumers: Part 1, 2, and 3	Joint Council on Economic Education	

Bibliography

Adams, Julian, and others. Press Time. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

Beeler, A. J., and others. 740 Ways to Use a Newspaper in the Senior High Classroom. Louisville: The Courier-Journal and Louisville Times Company, 1965.

Campbell, Laurence R., and Wolseley, Roland E. News Men at Work. Boston: Houghton-Mifflin, (O. P.).

Hartman, William. Journalism. River Forest, Illinois: Laidlaw Brothers, 1968.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

ORAL COMMUNICATION (Phase 1-2)

Course Description

Oral Communication is a practical course designed to help students gain poise, confidence, and enjoyment in communicating orally with others. Several communication techniques are introduced with emphasis on employing these in everyday conversation, group discussions, short talks, oral interpretation, listening, and personal speech habits.

Achievement Level

Students need only to have a desire to improve their speech at various levels of communication.

General Objectives

To demonstrate the importance of the communication tools in the everyday speaking process

To promote a general understanding of oral communication and of the important role it plays

To help the students become aware of listening as a very important communication technique

To improve the individual voice for speaking in the everyday environment

To promote learning of the basic types of speech preparation and delivery

Specific Objectives

To give students practical experiences in learning the tools to effective communication

To aid the students in gaining poise, confidence, and security in speaking situations which may develop throughout life

Materials Provided for Students

Filmstrips

Recordings

Robinson, Karl F., and others. Speech in Action

Special mimeographed materials

91

Course Outline

- I. Introduction to class goals, activities, and projects
- II. Poise and emotional adjustment development
- III. Oral work
  - A. Self-introductions
  - B. Short story (three minutes)
  - C. Impromptu talks
- IV. Listening
  - A. Listening and communication
  - B. Presentation of other voices
  - C. Group activity
    - 1. Discriminative listening by students
    - 2. Discussion of sound and movement
    - 3. Formulation of guides to effective listening
- V. Group discussion
  - A. Group discussions in a democracy
  - B. Organization, presentation, and results
  - C. Evaluation
  - D. Oral work
    - 1. Discussions presented by small groups
    - 2. Research performed by students
- VI. Speech preparation
  - A. The outline in relation to speech making
  - B. Types of speeches
  - C. Oral work
    - 1. Presentation of four different types of speeches
    - 2. Criticism

VII. Oral interpretation

  A. Explanation of methods

  B. Exposure to various professional readers

  C. Standards

  D. Criticism by teacher; evaluation

  E. Oral work

    1. Oral reading

    2. Short recital

    3. Personal evaluation and criticism

    4. Skits

Twelve Weeks' Plan

Week 1

Introduce class goals, activities, and projects.

Require students to keep speech notebook.

Ask each student to give a self-introduction.

Discuss with the students how poise and emotional adjustment may be developed.

Prepare for oral work and recorded session. Have each student tell a short story (possibly something personal that has happened to him), requiring some kind of movement and lasting no longer than three minutes.

Listen to student impromptu talks; record.

Week 2

Lead a discussion concerning the important part listening plays in communication.

Allow time for practice in discriminative listening.

Listen together to voices of others (e.g., actors, announcers, lecturers, oral readers, commentators on the radio).

Explain terms involved with listening and speaking.

93

Week 3

Replay tapes of the voices recorded during the first week; discuss the various sounds which affected the voices of the speakers.

Introduce guides to effective listening.

Week 4

Explain the importance of group discussions.

Point out the part discussion plays in a democracy.

Explore the make-up of a group discussion (e.g., how it is organized, presented, and the results it can bring).

Divide the class into groups of six; prepare these groups for a discussion.

Week 5

Begin to organize groups for a discussion. Employ research techniques.

Hold discussions and evaluations by students.

Prepare for library work in order to research for discussion.

Week 6

Lecture on the outline in relation to speech making.

Schedule library time for research.

Hand out a summary sheet of the types of speeches to be given during the next four weeks.

Listen to student presentations of the three-minute "How To" speech involving a visual aid.

Week 7

Explain and allow student discussion of critique sheets of the previous speech.

Evaluate orally the outlines which are to be turned in for each talk.

Hear students present the second speech. Choose the type which seems best for this time period.

Week 8

Present and evaluate the third speech.

Explain oral criticisms which will be given by the students as well as by the teacher.

Week 9

Hear students' fourth speech.

Critique the speeches in front of the class; encourage constructive class criticism.

Week 10

Explain what oral interpretation is and the role it plays in effective communciation.

Expose the students to good interpretation through records, tapes, and oral reading by the teacher or other persons.

Allow students to bring to class selections they enjoy reading and those that will be suitable for oral reading.

Teach the students a sound, basic method for preparing an oral reading.

Week 11

Allow students to present an oral interpretation recital.

Tape at least one student reading with video recorder.

Evaluate and criticize while replaying the tape.

Week 12

Perform impromptu skits from student-written suggestions.

Evaluate speech notebooks.

Give oral evaluation of the twelve weeks of work.

Suggested Approaches and Teaching Aids

Any examinations given may be determined by the individual teacher as to time and material to be included.

Pertinent or general information may be presented by the teacher in a lecture-question-discussion manner.

Mimeographed sheets of additional information may be given to students.

Student participation in other speech activities may occur within the school and community and should be encouraged.

A student speech notebook or scrapbook may be required. (This should include speech outlines; pictures; visual aids, if possible; extra class material obtained during the twelve weeks; and any other material they feel would make an interesting collection to aid them in future talks.)

Supplementary Materials

Recordings

"Edgar Allen Poe" read by Basil Rathbone, Vol. III, 811

Story Poems read by Paul Sparer and John Randolph, from "American Story Poems," 811

"Poetry of Edna St. Vincent Millay" read by Judith Anderson, 811

"Speech in Action," Scott, Foresman and Company, No. 4182

Filmstrips

Planning Your Talk	13 min.	16 mm	808.05
Using Your Voice	11 min.	16 mm	808.52

Bibliography

Dale, Edgar. *Audio-Visual Methods in Teaching*. New York: Holt, Rinehart and Winston, Inc., 1954.

Hamm, Agnes. *Choral Speaking Technique*. Milwaukee: Tower Press, 1951.

Hedde, Wilhelmina G., and others. *The New American Speech*. Philadelphia: J. B. Lippincott Co., 1957.

Lowery, Sara, and others. *Interpretative Reading*. New York: Appleton-Century-Crofts, Inc., 1953.

Oliver, Robert T., and others. *Effective Speech*. Fourth edition. New York: Holt, Rinehart and Winston, Inc., 1961.

Robinson, Karl F., and others. *Speech in Action*. Atlanta: Scott, Foresman and Company, 1965.

Robinson, Karl. *Teaching Speech in the Secondary School*. New York: Longmans, Green, and Co., 1954.

Robinson, Karl, and others. *Teaching Speech Methods and Materials*. New York: David McKay Co., Inc., 1965.

Stanford, William, and others. *Principles of Effective Speaking*. New York: Ronald Press Co., 1963.

Wittich, Walter A., and Charles F. Schuller. *Audio-Visual Materials*. New York: Harper and Brothers, 1957.

SPEECH TECHNIQUES (Phase 3-5)

Course Description

Speech Techniques is a course in public speaking with emphasis on the principles of organization and presentation. Several speaking techniques are investigated and followed up with practical experiences.

Achievement Level

Students should have an earnest attitude about learning to speak fluently in various situations.

General Objectives

To relate the course to speaking situations in the process of everyday living

To broaden the areas of general understanding concerning what other persons think, feel, and believe

To make the students aware of the importance of speech education in this modern civilization

To open new avenues of thought to the students

Specific Objectives

To expand the listening and speaking abilities of the students

To aid the students in constructive criticisms of themselves as well as others

To help the students gain poise and confidence by relating to others through the spoken word

To teach the students how to relate ideas, convey meaning, and thus stimulate interest

Materials Provided for Students

Filmstrips

Recording

Alton, F. The Art of Speaking

Speaker's stand

Supplementary materials

Course Outline

- I. Introduction
- II. Short talks
  - A. Announcement
  - B. Introduction
  - C. Thought speeches
  - D. Impromptu talks
  - E. Tongue twisters
  - F. Directions
- III. Composition
  - A. Outlining
  - B. Written oration
  - C. Speaker outline
  - D. Notes
- IV. Public speeches
  - A. "How to"
  - B. Entertainment
  - C. Oration
  - D. Persuasion
- V. Choral reading
- VI. Evaluation

Twelve Weeks' Plan

Week 1

Introduce class activities; keynote the course.

Guide students in filling in a speech information blank.

Divide class into twos and have them introduce each other.

Prepare class for two-minute speeches on "factors of life" and "professions." (See Teaching Speech in the Secondary Schools.)

Week 2

Prepare class for two-minute speeches on "Lighthouse" and "Death on the Desert." (See Teaching Speech in the Secondary Schools.)

Create a good atmosphere for listening to speeches.

Keep diagnostic notes on each talk.

Week 3

Discuss the outline in relation to speech making.

Lecture on the essential steps in composition and relate reasons for the outline.

Devise a form to outline a famous speech.

Evaluate and discuss speeches in class.

Apprise the students of the use of notes in making a talk.

Week 4

Assign a speech in advance so that each student can choose the general subject, formulate his purpose, state his central idea, and work it into logical subdivisions.

Designate a laboratory session to meet individual problems.

Guide student work with tongue twisters; use tape recorder.

Explain the importance of good articulation when speaking.

Week 5

Lecture on the necessity of learning to follow directions.

Employ an exercise with geometrical drawings (e.g., one student explains how the figure is to be drawn while another draws it on the board).

Emphasize body control when speaking.

99

Week 6

Explain the various types of speeches to be required during the next six weeks.

Distribute supplementary materials to students.

Aid the students in their preliminary work on the simple "How to" speech.

Begin class work on the outline; compile outside sources.

Week 7

Use part of the class time to discuss previous speeches.

Help students prepare material to be read orally and taped.

Replay tapes and critique.

Discuss and assign the second speech.

Week 8

Promote student class work on the outline for the second speech.

Go over student outlines individually.

Begin the writing session of second speeches by the students.

Week 9

Prepare for student oral presentation of second speech.

Use the remainder of the week for careful preparation.

Week 10

Create an atmosphere in which to work in class on the choral reading, The People Sleep (another may be substituted).

Week 11

Discuss the principles of a good oration.

Aid the students in employing research techniques when preparing the oration.

Week 12

Allow time to present a six-minute oratory speech.

Analyze the speeches orally and use critique sheets.

Evaluate student work and the course.

Suggested Approaches and Teaching Aids

Speeches to be made during this unit's work might include informative, persuasive, entertaining, stimulating, "How to" talks; orations, and short announcements.

Visual aids may be used with the "How to" speech; Encourage creativity.

Bulletin boards create a great interest; use imagination for excellent boards help emphasize speech.

Use supplementary material for oral reading (e.g., tongue-twisters, poetry, and short readings); these may be mimeographed.

Supplementary List for Oral Reading Ideas

Cohen, Helen Louise. One-Act Plays by Modern Authors.

Day, Clarence. Life with Mother.

Felleman, Hazel. Poems That Live Forever.

Hall, Donald. A Poetry Sampler.

Kerr, Jean. Please Don't Eat the Daisies.

Marbott, T. O. The Selected Poetry and Prose of T. O. Marbott.

Nash, Ogden. The Moon Is Shining Bright as Day.

Parker, Elinor. I Was Just Thinking.

______. 100 Story Poems.

______. 100 Poems About People.

Shaw, Bernard. Pygmalion and Other Plays.

Sper, Felix. Favorite Modern Plays.

Thoreau, Henry. Walden.

Thurber, James. The Thurber Album.

Twain, Mark. Life on the Mississippi.

Untermeyer, Louis. Stars to Steer By.

______. A Treasury of Great Poems.

Ward, Herman. Poems for Pleasure.

Supplementary Materials

Recordings

"Edgar Allan Poe read by Basil Rathbone." Vol. III	811
"Story Poems read by Paul Sparer and John Randolph" from "American Story Poems."	811
"Poetry of Edna St. Vincent Millay read by Judith Anderson."	811

Filmstrips

Planning Your Talk--13 min. 16mm	808.5
Using Your Voice--11 min. 16mm	808.52

Bibliography

Abney, Louise. *Choral Speaking Arrangements for High Schools*. Boston: Expression Co., 1937.

Fairbanks, Grant. *Practical Voice Practice*. New York: Harper and Brothers, 1944.

Hedde, Wilhelmina G., and others. *The New American Speech*. Philadelphia: J. B. Lippincott Company, 1957.

Robinson, Karl F., and Charlotte Lee. *Speech in Action*. Glenview, Illinois: Scott, Foresman and Company, 1965.

Robinson, Karl F. *Teaching Speech in the Secondary School*. New York: Longmans, Green, and Company, 1954.

DRAMA WORKSHOP (Phase 2-5)

Course Description

Drama Workshop is an introduction to the elements of drama which include writing, acting, directing, producing, and criticism. A textbook is used in addition to paperback books, and class discussion is utilized to a great extent. Classical plays as well as current Broadway hits are studied.

Achievement Level

Students who have an interest in plays and playwrights and who are eager to gain a deeper knowledge of how the play comes to life on the stage will enjoy this course.

General Objectives

To develop within the students a sense of appreciation of drama and theater as an art form and as an influence in the changing civilization of the world

To promote practical class activities from which students will be able to learn about the elements of drama

To discern the purpose of the playwright

Specific Objectives

To teach an understanding of the types and styles of drama

To create individual interests in drama for high school students

To give an understanding of the structure and elements of a play including theme, characterization, plot, dialogue, setting, and atmosphere

To develop a standard of evaluatory criticism of a play as a literary product

To provide knowledge of the physical elements of production including the stage, blocking, costuming, and makeup

To determine through discussion the areas of interest for the students so that they can work well with school productions

To initiate acting experiences for the students

To coordinate acquired knowledge with a final project

Materials Provided for Students

Barrows, Marjorie W. Currents in Drama

Gassner, John, and others. Introducing the Drama

Kahan, Stanley. Introduction to Acting

Redman, Crosby E. Designs in Drama

Wachner, Clarence W., and others. The American Experience: Drama

Course Outline

I. Introduction to class activities, projects, and materials

II. Historical aspect

- A. Playwrights
- B. Actors
- C. Plays
- D. Methods
- E. Theatres

III. Performance activities

- A. Original pantomimes
- B. Assigned pantomimes
- C. One-character cutting
- D. Two-character cutting
- E. Readings
- F. Movement

IV. Reading activities

- A. Arts section of newspaper
- B. Plays
- C. Critiques

V. Playwriting

- A. Definition of style

B. Full-length plays

C. One-acts

D. Musicals

VI. Evaluation of class projects and course

Twelve Weeks' Plan

Week 1

Introduce class activities, projects, and materials to be covered.

Give a very brief history of the theatre and its adaptation to various civilizations.

Distribute teacher-written pantomimes to be worked out by each student and presented the following day.

Ask students to develop original pantomimes to be presented in class; have the students determine what each pantomimist is doing.

Distribute for examination copies of the arts section of the local Sunday newspaper; familiarize the class with reviews and other drama-related articles.

Week 2

Discuss play reviews as they appear in the newspaper.

Explore the value of professional criticism.

Ask students to research national, international, and local critics; discuss, where possible, the techniques of each.

Describe the types of plays and have students read excerpts from specific plays to reinforce this learning experience.

Hear group presentations of the various periods of the history of drama.

Week 3

Review material covered in Week Two by promoting discussion.

Discuss the play as a literary form.

Lead the students in learning to identify specific types of plays.

Read and discuss together an example of each type.

Week 4

Read a short play orally in class (e.g., Caine-Mutiny Court Martial); assign parts.

Weeks 5-6

Explore the psychological interpretations of acting; ask students to determine the design of the role.

Explain how to do a one-character cutting.

Distribute examples of a cutting to the class; guide students in the selection of a cutting; assign cuttings to be performed.

View student performances of the cuttings; critique.

Initiate the exploration of Everyman as an example of a morality play; allow the students to rewrite a section in modern English and read rewrites to the class.

Week 7

Study blocking and movement in relation to a full-length play and class cuttings.

Explain how to do a two-character cutting.

Assign a two-character cutting; schedule in-class performances of the cuttings.

Allow time for individual work with projects.

Critique.

Week 8

Begin discussions of one-act plays which could possibly be performed in class.

Demonstrate physical methods for interpretation of roles.

Assign individuals to work on character development, sound, lighting, and costumes.

Have students read in class a one-act play (e.g., Sandbox).

Present critical reviews concerning this play.

Week 9

Encourage the students to continue working on the cutting of the one-act play they select.

Create an atmosphere in which to begin the preparation of class presentations of these short cuttings.

Reemphasize the techniques of performing before an audience.

Week 10

Present cuttings to enable students to apply what has been learned.

Ask for the presentations of completed work on sound, lighting, and costumes that were assigned in Week Eight.

Evaluate orally work completed on the play cuttings.

Week 11

Discuss projects.

Present fundamental points of dramatic criticism.

Promote the exploration of current plays and movies in relation to what has been learned.

Develop a criterion for the evaluation of any play.

Distribute critiques to class concerning professional criticisms.

Have students read and evaluate a play to apply the criterions of evaluation developed by the class.

Week 12

Evaluate and discuss projects.

Schedule time to listen to professional readers on record.

Plan time to explore radio acting.

Compare TV and radio acting.

Review and evaluate course.

Suggested Approaches

The specific plays discussed in this unit should be determined by the types of students in the class.

The play selected to be read in class should be thoroughly examined before making the assignment.

Give the class an opportunity to explore the school stage which will be used for production; compare the school's stage to professional stages.

Create as many different drama projects to be worked on as possible.

Devise a form to be filled in after reading a play; assign twenty plays to be read during the twelve weeks period (e.g., those found in the textbooks provided for the students).

Schedule local resource people to work with class.

Bibliography

Barrows, Marjorie W. Currents in Drama. New York: The Macmillan Company, 1968.

______. Drama I. New York: The Macmillan Company, 1962.

Carson, Richard. Stage Makeup. New York: Appleton-Century-Crofts, Inc., 1960.

Fernald, Mary. Costume Design and Making. London: Adam and Charles Black, 1958.

Gassner, John, and Morris Sweetkind. Introducing the Drama: An Anthology. New York: Holt, Rinehart and Winston, Inc., 1963.

Nelms, Henning. Play Production. New York: Barnes and Noble, Inc., 1966.

Philippi, Herbert. Stagecraft and Scene Design. Boston: Houghton Mifflin Co., 1953.

Redman, Crosby E. The American Experience: Drama. New York: The Macmillan Company, 1968.

______. Designs in Drama. New York: The Macmillan Company, 1968.

Robinson, Charles A. An Anthology of Greek Drama. New York: Holt, Rinehart and Winston, Inc., First series, 1965.

Seldon, Samuel. First Steps in Acting. New York: Appleton-Century-Crofts, Inc., 1964.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

Whiting, Frank M. An Introduction to the Theatre. New York: Harper and Brothers, 1961.

Wright, Edward. A Primer for Playgoers. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958.

THEATRE ARTS (Phase 2-5)

Course Description

Theatre Arts is designed to introduce the students to various aspects of the theatre as a valuable art form through different modes: education, entertainment, performance, and criticism. The students study the theatrical art forms of makeup, costuming, directing, set designing, production, dramatic criticism, and history. Theatre Arts stresses the fundamental work of the theatre. It is to be a practical course in "how to . . . ."

Achievement Level

Students who are eager to participate in either the educational theatre, the audience, the performance itself, or as a critic will be interested and find value in this course.

General Objectives

To communicate to the students the importance of recognizing the theatre as a valuable art form

To help the students realize that the theatre is valuable to study because it depicts life

To guide each individual in securing information concerning more technical aspect of the theatre

To promote constructive criticism of the dramatic arts

To generate a fervor which the students can apply to the school's drama program

To explain the elements of theatre arts' functions resulting in a presentation for an audience

Specific Objectives

To develop the student's special skills in makeup, costuming, staging a production, and directing

To encourage students to read extensively in dramatic literature and to develop discrimination in their selections

To generate more individual interest in drama for students

109

Materials Provided for Students

Nelms, Henning. Play Production

Tanner, Fran. Basic Drama Projects

Filmstrips

Movies

Course Outline

I. Introduction

II. Makeup
  A. Discussion
  B. Film viewing
  C. Application

III. Costuming
  A. Discussion
  B. Film viewing
  C. Application

IV. Directing
  A. Discussion
  B. Film viewing
  C. Application

V. Set designing
  A. Discussion
  B. Film viewing
  C. Application

VI. Production
  A. Discussion
  B. Film viewing
  C. Application

VII. Dramatic criticism

A. Discussion

B. Reading

C. Application

VIII. History

IX. Theatre management

A. Finances

B. Public relations

C. Audience's comfort

X. Evaluation

Twelve Weeks' Plan

Weeks 1-2

Introduce materials to be covered in class and activities to be performed.

Present the film, Makeup for the Theatre.

Display a theatrical makeup kit to the class.

Introduce the various kinds of makeup.

Have students fill out a makeup chart for doing makeup on themselves; do a "straight" makeup on self, using no more than ten students and allowing no more than twenty-five minutes.

Critique the makeup activity.

Practice applying old age makeup; have one student do a nose, one a beard, one a tooth, and so forth.

Ask other students to apply the various techniques of character makeup.

Weeks 3-4

Present the film, The Costume Designer.

Allow students to explain the importance, to them, of costuming a play correctly.

Show fabric samples.

Require each student to choose a one-act or three-act play and costume a character from it.

Have class members fill in a costume chart on the character they choose.

Ask students to prepare a five- to seven-minute oral report on the costume.

Schedule class time to hear reports on specific costume periods; include Roman, Medieval, Renaissance, and 17th, 18th, and 19th Centuries.

Weeks 5-6

Present the film, Directing a Play.

Read and analyze a one-act play in order to determine its theme, style, mood, form, and structure.

Require the students to select a four- to six-minute scene from the play and provide enough copies for each of the characters in that scene to use.

Instruct the student in visualizing the scene action and block the scene in the margins of the typed script.

Plan the student direction of scenes using classmates.

Accept constructive criticism from the class.

Initiate the demonstration of blocking scene "pictures" which reveal specific situations (e.g., three people whispering, two women quarreling, three people at a tea party, and five people showing surprise).

Weeks 7-8

Assign two one-act plays to be acted and directed by students. These should be ready to perform during Week Nine or Ten.

Introduce stage terms valuable to designing a set.

Select from the class a one-act play in which to determine the style, line, and color needed to communicate the play's mood and locale.

Direct the students in drawing a ground plan of the set to scale (1/4 in. to 1 ft.).

Schedule class reports on specific topics (e.g., constructing flats, covering flats, painting flats, assembling scenery, shifting scenery, and constructing a rock, tree, or column).

Define the importance of management to the theatre.

Weeks 9-10

View student performances of two one-act plays assigned in Week Seven.

View film, Stagecraft: Scenery Painting.

Lead the students in the construction of a complete prompt or production notebook for a three-act play in which certain phases of production are included (e.g., short summary of the plot; theme in one sentence; floor plan drawn to scale; description of set, its color, line, and mood; water color or pencil sketch of set in perspective; costume plot for each character; makeup chart for each character; property list for each scene; placement of property; and publicity schedule: poster and ticket design).

Assign a short paper on dramatic criticism of the one-act plays presented in class.

Weeks 11-12

Choose a play performance to attend, if possible.

Guide students in writing a critique of the play.

Divide class into groups and assign a different TV program to view; critique these and present critiques to the class.

Present the critiques of professional critics concerning their writings about various shows.

Compare criticisms of two different, professional critics concerning the same Broadway show.

Review the history of the theatre to bring the various aspects of study into perspective.

Evaluate course work.

Suggested Approaches

Invite local resource people to lecture to the class.

Examinations may be given and should be determined by the individual teacher as to time and material covered.

Have students create character makeup; make photographs of the better characterizations.

Evaluate the school stage facilities.

Supplementary Materials

Movies

Makeup Straight and Old Age	51626
Makeup for the Theatre	50069
Directing a Play	01727
Stagecraft: Scenery Painting	01097

(May be acquired by contacting the Audio-visual Aids Service, Division University Extension, University of Illinois, Champaign, Illinois 61822)

The Costume Designer	U-3212

(May be acquired by contacting the Audio-visual Center, Division of Extension and University Service, University of Iowa, Iowa City, Iowa 52240)

Filmstrips

From Producing a Play Series:	792.90 Pro

- Straight Makeup for Boys
- Managing a Show
- Building a Set
- Character Makeup for Boys
- Character Makeup for Girls
- Stage Manager

Bibliography

Barton, Lucy. Historic Costume for the Stage. New York: Baker Co., 1965.

Canfield, Curtis. The Craft of Play Direction. New York: Holt, Rinehart and Winston, 1963.

Corson, Richard. Stage Makeup. 3rd ed. New York: Appleton-Century-Crofts, 1960.

Dusenbury, Delwin. The Elements of Play Directing. Cincinnati: The National Thespian Society, 1955.

Factor, Max. "Straight Stage Makeup," Hints on the Art of Makeup. Revised edition. Booklet #1.

Hewitt, Barnard, J. D. Foster, and Muriel Walle. Play Production. New York: J. B. Lippincott, 1952.

Nelms, Henning. Play Production. Rev. ed. New York: Barnes and Noble, 1958.

Ommaney, Katherine and Pierce. The Stage and the School. Third edition. New York: McGraw-Hill Book Company, 1960.

Philippi, Herbert. Stagecraft and Scene Design. New York: Houghton Mifflin Company, 1953.

Stanislavski, Constantin. An Actor Prepares. New York: Theatre Arts Books, 1936.

Tanner, Fran. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Co., 1966.

Wright, Edward. A Primer for Playgoers. Englewood Cliffs, New Jersey: Prentice-Hall, 1958.

IMPROVING READING TECHNIQUES (Phase 1-2)

Course Description

Improving Reading Techniques is an individualized course designed to help students read with less difficulty with emphasis on comprehension and speed.

Achievement Level

Students choosing this course generally read below grade level but have a personal desire to improve their reading skills.

General Objectives

To meet individual needs in reading

To develop efficient reading habits

Specific Objectives

To develop speed and comprehension in reading

To increase reading vocabulary

To avoid regressions

To recognize facts and main ideas

To read in phrases

To encourage concentration

Materials Provided for Students

Audiovisual Research Reading Rateometers, Model A

Educational Developmental Laboratory filmstrips and tests

Reading materials (e.g., paperback books, periodicals, and library books)

Science Research Associates, Laboratory IVa

Tactics In Reading II

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation

   A. Individual reading

   B. Conferences

II. Administration of reading tests

III. Charting of reading profile

IV. Explanation of the use of equipment

   A. Tactics In Reading II

   B. Science Research Laboratory, IVa

   C. Rateometer

   D. Controlled Reader

V. Recognition of poor reading habits

VI. Recognition and exercise of good reading techniques

VII. Evaluation

Twelve Weeks' Plan

Week 1

Present orientation.

Administer Advanced Iowa Silent Reading Test, A M form.

Chart reading profile.

Week 2

Describe poor reading habits.

Illustrate the use of the Rateometer.

Introduce Tactics In Reading II.

Conduct free reading sessions.

Direct SRA time; test and have students record progress.

Week 3

Stress good reading habits.

Introduce SRA Laboratory.

Use Controlled Reader.

Continue use of Rateometer and Tactics.

Devote part of each period to free reading.

Test and record.

Weeks 4-11

Conduct individual conferences as needed.

Group for Controlled Reader filmstrips twice a week.

Continue free reading and daily use of Rateometers, Tactics, and SRA Laboratory.

Test; require students to record weekly progress.

Encourage concentration and enjoyment in reading.

Week 12

Administer Advanced Iowa Silent Reading Test, C M form.

Chart reading profile to show improvement.

Evaluate course.

Suggested Approaches

Administer the standardized test to indicate students' weaknesses in reading.

Use the Tactics exercises, the SRA Laboratory, the Controlled Reader, and the Rateometers to develop the various reading skills.

Allow frequent free reading periods.

Test regularly to indicate progress.

Have students briefly record daily summaries of readings and progress.

Confer with students concerning their reading.

Administer the second standardized test and evaluate students' progress.

118

Bibliography

Emery, Raymond C., and Margaret B. Housher. High Interest-Easy Reading for Junior and Senior High School Reluctant Readers. Chicago: National Council of Teachers of English, 1965.

Fader, Daniel N., and Elton B. McNeil. Hooked on Books. New York: Berkley Publishing Corporation, 1968.

Hanna, Geneva R., and Marianna K. McAllister. Books Young People Read and Reading Guidance. New York: Harper and Brothers, 1960.

Hufziger, Otto C., and others. Project APEX. Trenton, Michigan: Trenton Public Schools, 1967.

Jennings, Frank G. This Is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas for Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Smith, Nila Banton. Read Faster and Get More from Your Reading. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

Spache, George D. Good Reading for Poor Readers. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

READING FOR ENJOYMENT 1 (Phase 1-2)

Course Description

Reading for Enjoyment 1 is designed to help students read with less difficulty and with more pleasure.

Achievement Level

The students are generally reluctant readers who are reading below eleventh grade level.

General Objectives

To encourage reading for pleasure

To meet individual needs in reading

Specific Objectives

To develop reading skills in the recognition and comprehension of facts and main ideas

To improve and enlarge individual reading vocabularies

Materials Provided for Students

Reading materials (e.g., periodicals, paperback book collection, daily newspapers, trade papers, reference books, and library books)

Science Research Associates, Laboratory IVa

Tactics In Reading II

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation to the course
   A. Individual reading procedures
   B. Individual reading conferences

II. Explanation of the use of equipment

  A. Tactics In Reading II Kit

  B. Science Research Associates, Laboratory IVa

III. Introduction and utilization for enjoyment of various media

  A. Newspapers

  B. Periodicals

  C. Trade papers

  D. Reference materials

IV. Compilation of daily reading records

V. Evaluation of the course

  A. Reading Record

  B. Questionnaire

Twelve Weeks' Plan

Week 1

Administer Tactics diagnostic test.

Inventory reading interest.

Week 2

Introduce Tactics lessons.

Direct students to read.

Confer with individuals.

Week 3

Introduce SRA Lab.

Guide reading of newspapers for enjoyment.

Employ Tactics and/or SRA Lab.

Allow students to read.

Confer with individuals.

Week 4

Introduce the reading of periodicals for enjoyment.

Use Tactics and/or SRA Lab.

Have students read.

Confer with individuals.

Week 5

Examine trade papers (e.g., Liaison, General Electric, American Air Filter).

Use Tactics and/or SRA Lab.

Have students read in class.

Confer with individuals.

Week 6

Introduce reference materials (e.g., encyclopedias, almanacs, and biographical dictionaries).

Continue readings and conferences.

Weeks 7-11

Continue using provided materials, recording readings in notebooks, and conferring with individual readers.

Use Tactics and SRA Lab., as needed.

Week 12

Administer Tactics Evaluation Test.

Evaluate the course.

Suggested Approaches

Administer the Tactics diagnostic test to find students' weaknesses in reading, assign exercises to remedy those weaknesses, and at the end of the course give an evaluation test to determine amount of improvement.

Have a free reading period for at least a part of each class session.

Require the students to keep a brief record of readings in their notebooks.

Schedule conferences with the individual concerning his reading.

3

Bibliography

Emery, Raymond C., and Margaret B. Housher. High Interest-Easy Reading for Junior and Senior High School Reluctant Readers. Chicago: National Council of Teachers of English, 1965.

Fader, Daniel N., and Elton B. McNeil. Hooked on Books. New York: Berkley Publishing Corporation, 1968.

Frater, A. K. Reading Instruction. Madison, Wisconsin: Madison Public Schools, 1959.

Jennings, Frank G. This Is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas for Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Spache, George D. Good Reading for Poor Readers. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

123

English 341

INDIVIDUALIZED READING (Phase 2-4)

Course Description

In Individualized Reading the students read in class materials that are of interest to them. Students are encouraged to formulate a wide range of reading interests and to read the selections for greater depth. During the second half of the course, as the students continue reading in depth, they receive instruction in writing an analysis of five hundred to a thousand words based upon either an author's life, a central theme, or upon genre on type of reading.

Achievement Level

These students are readers of or above grade expectancy who wish to extend their background in various kinds of reading.

General Objectives

To develop the students' ability to read various kinds of materials

To raise the maturity level of the students' reading.

Specific Objectives

To relate reading to previous experiences

To widen the students' reading interests

To explore for understanding and appreciation various kinds of reading

Materials Provided for Students

Paperback book selection

Periodicals

Rateometers (optional)

School library facilities

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation

  A. Individual reading

  B. Conferences

II. Administration of reading questionnaire

III. Analysis of a chosen topic

IV. Evaluation

Twelve Weeks' Plan

Week 1

Present orientation.

Administer reading questionnaire.

Have students read silently and record titles, pages, and comments in folders.

Confer with students.

Weeks 2-6

Continue exploration in reading.

Hold conferences concerning characterization, theme, and comparisons.

Weeks 7-12

Conduct panel or small group discussions.

Use accelerator when need is indicated (optional).

Continue reading and conferring.

Have students complete a reading project of an analysis of an author, theme, or genre.

Suggested Approaches

Provide students time for reading and conferring with the teacher and require them to keep records of readings.

125

Following each conference, encourage students to enter comments in notebook about the book they have read.

Ask students to complete a reading project which is an outgrowth of their interests. Students should be apprised of this requirement early but should begin active work on the project near the middle of the course.

Bibliography

Emery, Raymond C., and Margaret B. Housher. High Interest-Easy Reading for Junior and Senior High School Reluctant Readers. Champaign, Illinois: National Council of Teachers of English, 1965.

Fader, Daniel N., and Elton B. McNeil. Hooked on Books. New York: Berkley Publishing Cooporation, 1968.

Frater, A. K. Reading Instruction. Madison, Wisconsin: Madison Public Schools, 1959.

Hanna, Geneva R., and Marianna K. McAllister. Books Young People Read and Reading Guidance. New York: Harper and Brothers, 1960.

Hufziger, Otto C., and others. PROJECT APEX. Trenton, Michigan: Trenton Public Schools, 1967.

Jennings, Frank G. This is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas for Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Smith, Nila Banton. Read Faster and Get More from Your Reading. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

Spache, George D. Good Reading for Poor Readers. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

DEVELOPING ADVANCED VOCABULARY SKILLS (Phase 3-5)

Course Description

Developing Advanced Vocabulary Skills is a course in the study of language growth and symbolic meaning. Attention is given to the origin of the Indo-European languages, the area of semantics (the study of the meaning of words), and vocabulary in general.

Achievement Level

The course is prepared for students who have a particular interest in verbal communication, or those who wish to establish a stronger background for future enrollment in college or vocational work where extensive speaking and writing is done.

General Objectives

To introduce students to the broad fields of linguistics and semantics

To create within the students a recognition that language is living and mobile

To design for the students a continuing program of vocabulary expansion

Specific Objectives

To compile knowledge of the past and present English language

To comprehend the scope of study available in semantics

To gain proficiency in discrimination of word appropriateness and level of meaning

To assimilate a wider and more diverse selection of words.

Materials Provided for Students

Miller, Ward S. Word Wealth

Pyles, Thomas. The English Language: A Brief History

Stageberg, Norman C., and Wallace L. Anderson. Readings on Semantics

Wheeler, Paul Mowbray. Adventures with Words

Course Outline

- I. Introduction to course objectives and requirements
- II. Analysis of students' vocabulary achievement
- III. Functional vocabulary
- IV. Language history
  - A. Indo-European language tree
  - B. History of English
- V. Word origins and definitions
  - A. Greek and Latin roots, prefixes, and suffixes
  - B. Borrowed words
  - C. Word meaning change
- VI. Semantics
  - A. Introduction and explanation of the topic
  - B. Words as symbols
  - C. Definition and context
  - D. Statements and questions
  - E. Emotive association
    - 1. Propaganda
    - 2. Taboo words
    - 3. Euphemism
  - F. Levels of usage
- VII. Oblique use of language
- VIII. Course evaluation of topics and vocabulary extension

Twelve Weeks' Plan

Week 1

Introduce and explain the scope of the course and what will be expected from the students.

Employ diagnostic tests to determine vocabulary level of students.

Assign the writing of themes and the reading of selected materials; assign written analyses that will reflect on the student's best choice of words.

Emphasize and illustrate the need for awareness of unknown words found in reading materials.

Set up program of weekly vocabulary studies from Miller's *Word Wealth*; explain that a short evaluation of each week's lesson will occur every Friday in the form of a quiz.

Week 2

Present the need for a functional vocabulary to the students.

Relate how this working model for vocabulary advancement is to be accomplished.

Discuss with students the Indo-European languages; establish reading schedules in the appropriate text.

Ask the students to create in class an Indo-European language chart.

Work with weekly vocabulary study.

Weeks 3-5

Investigate extensively the development of English with particular notice given to forms and grammar.

Have students read Pyles' *The English Language: A Brief History*.

Decipher works of literature which are representative of various periods of English.

Assign students written topics dealing with the history of English.

Calculate and discuss the possible trends of present-day language.

Continue vocabulary lessons.

Evaluate and test.

Weeks 6-7

Compare the origin of words giving specific attention to Latin and Greek roots, prefixes, and suffixes.

Let the class discover borrowed words adopted into English.

Trace examples of changes in word meaning; assign reading material in Wheeler.

Utilize vocabulary words.

Weeks 8-9

Define semantics and give information as to its nature and place in language study.

Lead students to interpret that words are symbols.

Build the students' perception of the concepts of definition and context, statements and questions, and denotation and connotation.

Have the students show graphically the basic ideas of semantics.

Continue word study.

Weeks 10-11

Ask individuals to judge the emotive power of language; dramatize with students' acting, speaking, and writing to reenforce this learning.

Have students observe the technique of propaganda by viewing television, reading newspapers and magazines, and scanning billboards.

Discuss the moral uses of language.

Point out by bringing in examples of "loaded" salesmanship how advertising plays on one psychologically.

Identify euphemism; read material in Stageberg and Salomon.

Direct students to sort out taboo words and formulate euphemisms for them.

Discuss the levels of language usage; read Wheeler.

Illustrate the levels through writing and speaking charts.

Stress the importance of the correct choice of word levels.

Complete weekly vocabulary work.

Week 12

Review and evaluate students' progress.

Encourage students to evaluate the course as objectively as they can.

Supplementary Materials

Book

Salomon, Louis B. Semantics and Common Sense

Recording

Schreiber, Morris. "The Anatomy of Language" R 808 Ana Folkways

Bibliography

Books

Baugh, Albert C. A History of the English Language. New York: Appleton-Century-Crofts, Inc., 1957.

Diederich, Paul B., and Sydell Terris Carlton. Vocabulary for College I. New York: Harcourt, Brace and World, 1965.

Funk, Wilfred, and Norman Lewis. Thirty Days to a More Powerful Vocabulary. New York: Washington Square Press, 1942.

Halverson, John, and Mason Cooley. Principles of Writing. New York: The Macmillan Company, 1965.

Hayakawa, S. I. Language in Thought and Action. New York: Harcourt, Brace and World, Inc., 1964.

Laird, Charlton. The Miracle of Language. Greenwich, Connecticut: Fawcett Publications, Inc., 1953.

Miller, Ward S. Word Wealth. New York: Holt, Rinehart and Winston, Inc., 1967.

Petty, Walter T., Curtis P. Herold, and Earline Stoll. The State of Knowledge about the Teaching of Vocabulary. Champaign, Illinois: National Council of Teachers of English, 1968.

Pyles, Thomas. The English Language: A Brief History. New York: Holt, Rinehart and Winston, Inc., 1968.

Radke, Frieda. Word Resources. New York: The Odyssey Press, Inc., 1955.

131

Salomon, Louis B. Semantics and Common Sense. New York: Holt, Rinehart and Winston, Inc., 1966.

Stageberg, Norman C., and Wallace L. Anderson. Readings on Semantics. New York: Holt, Rinehart and Winston, Inc., 1967.

Wheeler, Paul Mowbray. Adventures with Words. New York: Holt, Rinehart and Winston, Inc., 1969.

Periodicals

Schmidt, Bernardine G. "The Influence of the Space Age on Written Language," Elementary English, Vol. 45, Number 5 (May, 1968), pp. 643-647.

Thomas, Cleveland A. "Semantic Concepts for Secondary School English," The English Journal, Vol. 49, Number 3 (March, 1960), pp. 186-191.

SEMANTICS (Phase 3-5)

Course Description

In Semantics, students explore the most up-to-date research in language in order to understand better the nature of their language, its origins, its growth, and its change. Emphasis is upon the methods of modern semantics--that is, through an understanding of the role of language in human life and through an understanding of the different uses of language: language to persuade and control behavior and language to create and express social stability.

Achievement Level

The student should possess an above-average reading ability and have an active curiosity about his language.

General Objectives

To understand man's ability to communicate in many different ways

To recognize the vital position language occupies in our lives

To analyze the most important aspects of language concerning its nature, origin, growth, and change and its relationship to human behavior

Specific Objectives

To develop the spoken and written vocabularies of students

To increase the students' knowledge of the nature of language from three distinctly different perspectives: historical, structural, and semantic

To interpret and evaluate more intelligently the verbal communications of our day

To analyze the use and effect of words in daily living that promote ideologies, groups, and products

Materials Provided for Student

Dictionaries

Laird, Charlton. The Miracle of Language

Francis, W. Nelson. The History of English

Shanker, Sidney. Semantics--The Magic of Words

Stageberg, Norman C., and Wallace L. Anderson. Readings on Semantics

Course Outline

I. Introduction of course objectives

II. Historical study of the English language

   A. The nature of language

   B. Origin and definition of language

   C. Vocabulary development

   D. The power of language

   E. Language and survival

   F. Symbols and structures

   G. The history of the English language

III. Structural study of the English language

   A. Grammars

      1. Traditional

      2. Structural

      3. Transformational

      4. Generative

   B. Dialects

   C. Levels of usage

IV. Semantic study of the English language

   A. Language and logic

   B. Connotation and denotation

   C. Classification

   D. Bias words

   E. Euphemisms

   F. Vocabulary in motion

V. Conclusion and course evaluation

Twelve Weeks' Plan

Week 1

Conduct class orientation and introduce the unit on the nature of language (Laird: The Miracle of Language, Chapter 1), and discuss its implications.

Present the origin and definition of language (Fraenkel: What Is Language? Chapter 1).

Assign vocabulary development lesson through an etymological study (Shanker: Semantics--The Magic of Words); discuss material read in class.

Week 2

Assign reports on the power of language (Postman: Language and Systems, Chapter 2); present in class.

Discuss language and survival (see Hayakawa: Language in Thought and Action, Chapter 1).

Have students list symbols and structures (Fraenkel: Chapter 2 and Hayakawa: Chapter 1) of communications systems; discuss in class.

Weeks 3-4

Introduce and present the history of the English language (Francis: The History of English; Postman: Language and Systems, Chapter 4; Laird: The Miracle of Language); make class assignments and have students prepare reports for the class.

Week 5

Introduce S. I. Hayakawa and his work in the study of the English language. Discuss, during the week, the following chapters in Language in Thought and Action:

"The Language of Social Cohesion"

"The Double Task of Language"

"The Language of Social Control"

"The Language of Affective Communication"

"Art and Tension"

"The Society Behind Our Symbols."

Weeks 6-7

Have committees research and report on the four approaches to the study of grammar: traditional, structural, transformational, and generative.

Explore with the students some of the current approaches to the study of grammar. (See Paul Roberts.)

Week 8

Introduce dialects (Laird: Chapter 14, and stories by Joel Chandler Harris, Jesse Stuart, and Mark Twain).

Conduct small group studies and reports on different dialects.

Weeks 9-10

Have the students read and discuss levels of usage. (See Postman: Chapter 3, and Laird: Chapters 13, 15-16.)

Allow the class to conduct a usage survey (see Postman and Damon: The Languages of Discovery, pp. 99-103) and discuss the results.

Week 11

Introduce classification (see Stageberg and Anderson: Readings on Semantics, Chapters 3-4) and discuss.

Conduct a group study on bias words and discuss the implications of such.

Week 12

Assign euphemism (Stageberg and Anderson, Chapters 5-6) and discuss.

Discuss vocabulary in motion (Stageberg and Anderson, Chapters 5-6).

Conduct a summary of the course.

Bibliography

Allen, Harold B. and others. Teacher's Guide for New Dimensions in English. Wichita, Kansas: McCormick-Mathers Publishing Co., Inc., 1967.

Christ, Henry I. Modern English in Action. Boston: D. C. Heath and Company, 1965.

DeBoer, John J. Building Better English. Torch Edition. New York: Harper and Row, Publishers, 1968.

Fraenkel, Gerald: What Is Language? Boston: Ginn and Company, 1965.

Francis, W. Nelson. The History of English. New York: W. W. Norton and Company, 1963.

Hayakawa, S. I. Language in Thought and Action. New York: Harcourt, Brace and World, Inc., 1967.

Laird, Charlton. The Miracle of Language, Greenwich, Connecticut: Fawcett Publications, Inc., 1965.

McCormack, Jo Ann. *The Story of Our Language*. Columbus, Ohio: Charles E. Merrill Publishing Co., 1967.

Postman, Neil, and others. *Language and Systems*. New York: Holt, Rinehart and Winston, Inc., 1967.

______. *Language for Teachers*. New York: Holt, Rinehart and Winston, Inc., 1965.

Salomon, Louis B. *Semantics and Common Sense*. New York: Holt, Rinehart and Winston, Inc., 1966.

Shanker, Sidney. *Semantics--The Magic of Words*. Boston: Ginn and Company, 1965.

Stageberg, Norman C., and others. "Aspects of English," *Readings on Semantics*." New York: Holt, Rinehart and Winston, Inc., 1967.

Thurman, Kelly. *Semantics*. Boston: Houghton Mifflin Company, 1960.

USOE Project 661691. *Project APEX: Appropriate Placement for Excellence in English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

VOCATIONAL ENGLISH II (Phase 1-3)

Course Description

Vocational English II is designed to stimulate and to involve students in their preparation for life. This course deals with the personal problems of the practical aspects of living and working with other people.

Achievement Level

This course is designed for those students who have experienced difficulty in traditional English courses and who do not plan to attend college but elect to pursue a vocation. It is our belief that greater benefit will occur to those students who have completed Vocational English 1.

General Objectives

To provide additional practical experiences in English related to vocational needs

To educate students further to the dignity of work

To continue to build the students' self-confidence as they prepare for gainful employment

To further instruct students to become more discriminate consumers of leisure time

To design more work in areas of special need and interest with teacher assistance and guidance

To challenge students to evaluate personal goals and to encourage self-development

Specific Objectives

To continue to build improvement in the areas of reading, listening, writing, speaking, and reasoning

To investigate further various job opportunities related to the interests of the individual students

To continue to provide classroom discussion and experience in the procedures to seek and obtain employment

Materials Provided for Students

Carlin, Jerome. English on the Job Book 2

Films and filmstrips

Materials from industries, Civil Service, junior colleges, employment agencies, State Vocational Department, State Rehabilitation Department, and other vocational agencies

Dictionaries, reference books, and other resource material

Course Outline

I. Introduction

II. Personality development
  A. Attitudes of social living
  B. Problems of social living
    1. Assessing
    2. Solving

III. Occupational survey
  A. Qualifications
  B. Salaries
  C. Securement
  D. Adjustment

IV. Course evaluation

Twelve Weeks' Plan

Week 1

Orient students to class purposes, class projects, and relate anticipated class development.

Ascertain vocational interests and future goals of students.

Evaluate vocational interests and possibility of attainment.

Institute job-related vocabulary and spelling study to be continued throughout the course.

Week 2

Show and discuss in relation to work several films on self-understanding.

Administer personality and character trait quiz.

Have students prepare a self-inventory.

Week 3

Discuss problems in family living.

Determine attitudes and encourage improvement in relationships with employers, friends, neighbors, families, and community.

Secure speaker to answer questions regarding social living.

Week 4

Assign and develop individual vocational research projects.

Present consultant to counsel on selected vocations.

Week 5

Assign job-getting project.

Present and explain job-related business forms.

Schedule professional personnel counselor to advise students concerning job securement.

Week 6

Introduce qualified speaker from industry to emphasize the importance of English competence in the world of work.

View films relating to various vocations.

Week 7

Conduct student evaluation of information related by guest speakers.

Begin unit on common errors in the practical use of English.

Continue emphasis of correct English usage throughout the course.

Week 8

Study salary possibilities of various vocations.

Direct students to prepare an itemized projected budget for a year by months, based on the amount of income expected in their first year of working; give class direction and allow students to work individually for the remainder of the week.

Week 9

Acquaint class with bank forms.

Teach the use of forms.

Invite as a guest speaker a representative from a community bank to discuss students' concerns of banking regulations, facilities, and services.

Week 10

Develop a study unit to enable students to be familiar with and to evaluate communications and other entertainment forms of today.

Schedule speakers representing numerous vocations, not requiring college degrees.

Week 11

Introduce information to stimulate discussion and evaluation of sales methods and approaches.

Have students prepare and present a television sales talk.

Video tape sales talks and play back.

Conduct session for constructive criticism of student talks.

Week 12

Prepare students for personal interviews.

Arrange for personnel counselor to conduct individual interviews simulating actual job-seeking experiences.

Culminate course with a review discussion and student evaluation of information received.

Suggested Approaches

Keep Vocational English II extremely flexible as to time arrangement of weekly units. Make use of available services, materials, and professional people within the community as schedules will allow to consult and to inform the students of the necessary requirements to enter and succeed in particular vocations.

Emphasize instruction in the language arts in all class activities but use a subtle, sometimes oblique, approach.

Let the primary vocational interests of the class govern the selection of proper materials and speakers.

Arrange field trips when feasible.

Answer individual needs and give attention to remedial areas of need.

Provide materials to aid in improving possibilities of getting and keeping a job.

Bibliography

Carlin, Jerome, and others. English on the Job Book 2. New York: Globe Book Company, Inc., 1961.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 3rd Edition (Revised), Summer, 1968.

READING FOR ENJOYMENT II (Phase 1-2)

Course Description

Reading for Enjoyment II is a continuation of Reading for Enjoyment I. It is designed to further aid students to read with less difficulty and with more pleasure.

Achievement Level

The students are generally reluctant readers who are reading below grade level.

General Objectives

To extend reading for pleasure

To meet individual needs in reading

Specific Objectives

To develop reading skill in the recognition and comprehension of facts and main ideas

To improve and enlarge individual reading vocabularies

Materials Provided for Students

Reading materials (e.g., periodicals, paperback book collection, daily newspapers, trade papers, reference books, and library books)

Science Research Associates, Laboratory IVa

Tactics In Reading II

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation to the course

A. Individual reading procedures

B. Individual reading conferences

II. Explanation of the use of equipment

  A. Tactics In Reading II Kit

  B. Science Research Associates, Laboratory IVa

III. Introduction and utilization for enjoyment of various media

  A. Newspapers

  B. Periodicals

  C. Trade papers

  D. Reference materials

IV. Compilation of daily reading records

V. Evaluation of the course

  A. Reading record

  B. Questionnaire

Twelve Weeks' Plan

Week 1

Administer Tactics diagnostic test.

Inventory reading interest.

Week 2

Introduce Tactics lessons.

Direct students to read.

Confer with individuals.

Week 3

Introduce SRA Lab.

Guide reading of newspapers for enjoyment.

Employ Tactics and/or SRA Lab.

Allow students to read in class.

Confer with individuals.

Week 4

Introduce the reading of periodicals for enjoyment.

Use Tactics and/or SRA Lab.

Have students read.

Confer with individuals.

Week 5

Examine trade papers (e.g., Liaison, General Electric, American Air Filter).

Use Tactics and/or SRA Lab.

Have students read.

Confer with individuals.

Week 6

Introduce reference materials (e.g., encyclopedias, almanacs, and biographical dictionaries).

Continue readings and conferences.

Weeks 7-11

Continue using provided materials, recording readings in notebooks, and conferring with individual readers.

Use Tactics and SRA Lab, as needed.

Week 12

Administer Tactics evaluation test.

Evaluate the course.

Suggested Approaches

Administer the Tactics diagnostic test to find students' weaknesses in reading, assign exercises to remedy those weaknesses, and at the end of the course give an evaluation test to determine improvement. If the students took the Tactics tests the previous year, another test may be substituted.

Schedule a free reading period for at least a part of each class session.

Require the students to keep a brief record of readings in their notebooks.

Schedule conferences with the individual student concerning his reading.

Conduct a period of show and tell, if and when desired.

Develop creative dramatics or class discussions as the need arises.

Bibliography

Emery, Raymond C., and Margaret B. Housher. *High Interest--Easy Reading for Junior and Senior High School Reluctant Readers*. Chicago: National Council of Teachers of English, 1965.

Fader, Daniel N., and Elton B. McNeil. *Hooked on Books*. New York: Berkley Publishing Corporation, 1968.

Frater, A. K. *Reading Instruction*. Madison, Wisconsin: Madison Public Schools, 1959.

Jennings, Frank G. *This Is Reading*. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. *Ideas for Teaching English*. Champaign, Illinois: National Council of Teachers of English, 1966.

Spache, George D. *Good Reading for Poor Readers*. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. *Project APEX: Appropriate Placement for Excellence in English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

English 348

FOLK TALES AND LEGENDS (Phase 1-3)

Course Description

Folk Tales and Legends is designed to introduce the students to the traditional stories read and told in all parts of the world. The primary purpose of the course is to show the similar manner in which peoples around the world create heroes or legends to be proud of and gods or tales to explain the mysteries seen around them.

Achievement Level

The course is directed toward the underachiever and the poor reader.

General Objectives

To give a sense of continuity or "time sense," linking the ages of the past with the present and future

To encourage formation of rational, moral values by illustrating the conflict between forces of good and evil or choices between right and wrong.

To foster appreciation of world literature and the variance of cultures which blend to create the world we know

To help students realize the common experiences and values revealed in the folktales of all nations

To stress the blending of cultures which has found expression in a rich and varied American folklore

To introduce readers to the realms of imagination--romance, fantasy, humor, farce, and allegory

Specific Objectives

To recognize the common use of folktales to explain mysteries, to teach lessons or morals, or to create heroes and legends that foster national pride

To help students comprehend the geographical and cultural background behind each tale or legend

To widen student vocabularies and comprehension

To aid students in recognizing the cultural traits revealed in the folktales of a nation

To trace the development of a primary American culture and various subcultures as revealed in folktales

To encourage and promote opportunities for oral activities

147

Materials Provided for Students

Marcatante, John J., and Robert R. Potter (ed.). American Folklore and Legends

Potter, Robert R., and H. Alan Robinson (ed.). Myths and Folk Tales Around the World

Course Outline

I. Introduction

II. Literary types of folklore
  A. Folktales
  B. Legends
  C. Fables
  D. Myths

III. Uses of folktales and legends
  A. To explain mysteries
  B. To teach a lesson or moral
  C. To foster pride in a nation or in countrymen
  D. To entertain

IV. The explanation of mysteries
  A. Greek and Roman
  B. Hebrew
  C. Scandinavian
  D. African
  E. Chinese
  F. American Indian

V. Heroes and legends
  A. Greek and Roman
  B. Hebrew
  C. Scandinavian

D. African

E. Oriental

F. American Indian

G. European

VI. Teach a lesson or moral

A. India

B. Greece

C. Europe

D. North America (Indian)

VII. Form of entertainment

A. European

B. Irish

VIII. American folklore

A. Types of folktales and legends

B. How and why they developed

C. Cultural groups in America

1. American Indian

2. English

3. Dutch

4. Irish

5. Chinese

6. Germanic

D. Geographic regions

1. New England

2. Eastern seaboard

3. The Old South

4. The Midwest

5. The prairie
6. The early West
7. Mining regions
8. The Cumberland Mountains

Twelve Weeks' Plan

Week 1

Introduce the course and explain the general and specific objectives.

Discuss the types of folklore (folktales, legends, fables, and myths).

Reveal the uses of folktales and legends.

Survey with the students the origin and derivation of folktales; discuss the reason for the lack of emphasis on writers.

Week 2

Discuss the effect of natural wonders and mysteries upon the people that observed them.

Indicate the development of tales to logically explain the things people saw.

Prepare a "Bulletin-Board Time-Line" for the class to add to as they read further.

Assign selected Greek, Scandinavian, Hebrew, African, Chinese, and American Indian folktales that are attempts to explain mysteries.

Have each student write a short paper about one specific country and what the folktales of that country reveal about the culture and landscape.

Assist students in choosing topics for research on folktales explaining mysteries; have each student locate such a story and relate it to the class.

Review basic vocabulary; quiz students on the material covered.

Weeks 3-4

Begin a class project bulletin board of a world map illustrated with characters and scenes from folktales of various nations.

Discuss the use of fables and tales to teach lessons or morals that often indicate common failures or weaknesses of men; assign representative examples from such areas as Greece, Rome, the Far East, Africa, India, or Europe.

150

Initiate and encourage class discussions of similarities and differences in cultures shown through folklore.

Have each student write a fable or tale designed to teach some moral or lesson.

Review vocabulary; assign quiz on material covered to date.

Weeks 5-6

Explain the manner in which folktales of heroes and legends can foster national pride.

Have students read selections originating in England, Europe, Israel, Greece, Scandinavia, Africa, and the Orient.

Ask students to distinguish between values each nation seems to admire most in its heroes and what is thereby revealed about the culture of the nation.

Review vocabulary; give quiz covering material studied.

Week 7

Allow time for students to discuss the use of folktales for entertainment.

Assign selections from Eastern Europe and the Near East.

Review vocabulary; quiz students on material covered.

Week 8

Review the types of folklore and their uses.

Summarize the indications of cultures as revealed in the folktales of each nation and in discussion ask students to generalize and decide what most of the people of these individual countries are like.

Evaluate and test.

Present the folklore of early America and its derivation from the old country.

Ask students to identify and discuss the varying folklore traditions and cultures brought from the old world by settlers in America.

Initiate a discussion of the development of an American tradition of folklore as the many cultures blended.

Week 9

Prepare a bulletin board map of America for students to use to locate the characters or scenes of stories read.

Read or listen to folktales of the Eastern coastal area and the Old South.

Identify the types of folktales represented.

Compare the cultures represented in these two areas.

Review vocabulary; quiz over material covered.

Week 10

Assign folktales from the New England area.

Study folktales developed during the exploration and settlement of the Midwest region, and some later tales of the Cumberland Mountain region.

Read aloud to the class the "Mountain Whipporwill" by Benét.

Compare the cultures of these areas and the folktales they developed.

Review vocabulary; quiz over material covered.

Week 11

Study representative folktales of the prairies, the old Southwest, and the mining camps.

Distinquish the cultures developed in these areas; assign a short paper to develop this concept.

Differentiate the uses and types of folklore read.

Review vocabulary; quiz over assigned materials.

Week 12

Discuss folklore as a continuing form of literature.

Recognize the recurrence of folktales and folklore in our lives today.

Review and test.

Have the students evaluate the course.

Suggested Approaches

Have students illustrate fables or tales.

Use maps and globes to locate the geographic area that serves as a background in folklore.

Assign group reports on popular folktales in other countries (e.g., Ireland, Latin America).

Encourage the collection or preparation of drawings and pictures representing heroes, legends, fables, and tales.

Allow students to read selected tales aloud in class.

Let the teacher or students read and tape selections for class use.

Supplementary Materials

Books

Poulakis, Peter (ed.). *American Folklore*

Dictionaries

Resources of the school library

Filmstrips

Myths and Legends of Ancient Greece (5 filmstrips)

Bibliography

d' Aulaire, Ingri, and Edgar D. d' Aulaire. *Norse Gods and Giants*. New York: Doubleday and Company, Inc., 1967.

Botkin, B. A. (ed.). *A Treasury of American Folklore*. New York: Crown Publishers, Inc., 1944.

Campbell, Marie. *Tales from the Cloud Walking Country*. Bloomington: Indiana University Press, 1958.

Hansen, Harry (ed.). *New England Legends and Folklore*. New York: Hastings House Publishers, Inc., 1967.

Marcatante, John J., and Robert R. Potter (ed.). *American Folklore and Legends*. New York: Globe Book Company, 1967.

Pappas, Martha R. (ed.). *Heroes of the American West*. New York: Charles Scribner's Sons, 1969.

Pilkington, F. M. *Shamrock and Spear: Tales and Legends from Ireland*. New York: Holt, Rinehart and Winston, Inc., 1966.

Potter, Robert R., and H. Alan Robinson (ed.). *Myths and Folk Tales Around the World*. New York: Globe Book Company, Inc., 1963.

Poulakis, Peter (ed.). *American Folklore*. New York: Charles Scribner's Sons, 1969.

Ross, Norman P., and the editors of *Life*. *The Life Treasury of American Folklore*. New York: Time, Inc., 1961.

Rugoff, Milton. *A Harvest of World Folk Tales*. New York: The Viking Press, 1949.

White, Terry Anne. *The Golden Treasury of Myths and Legends*. New York: Golden Press, 1959.

MYTHOLOGY (Phase 2-4)

Course Description

The course Mythology will be designed to introduce the students to the basic concepts of the Greek and Roman myths. Emphasis will be placed upon the major gods and goddesses and the chief myths and legends of Classical Greece and Rome.

Achievement Level

Students should be able to understand the concept of myths and legends and to read these with a degree of comprehension.

General Objectives

To familiarize students with Greek and Roman myths

To cultivate discernment of the gods and goddesses as anthropomorphic divinities

Specific Objectives

To aid students in analyzing the Greek and Roman mind and culture as reflected in the myths and legends

To trace the development of myths of Greece and Rome from an oral tradition to a written art

To analyze the effects of the myths on the religious, social, political, and ethical life of Greece and Rome

To recognize the continuing use of the names of gods and goddesses in the literature, art, and advertising of today

Materials Provided for Students

Hamilton, Edith. Mythology

Squire, James R., and Barbara L. Squire (compilers). Greek Myths and Legends

Course Outline

I. Introduction to course

II. Ancient Greek and Roman life

  A. Background history of Greece and Rome

B. Religious beliefs

C. Social customs

D. Political thinking

E. Ethical values

III. Major authors and works

A. Greek

B. Roman

IV. Deities

A. Titans

B. Olympic gods

C. Origin

D. Families

E. Domain

F. Personality

G. Associate objects

H. Minor gods and goddesses

V. Myths and legends of Greece and Rome

A. Terminology

B. Evolution

C. Characters

D. Themes

E. Interpretation

F. Forms

G. Mythological wars

VI. Other myths and legends

A. England

B. Scandinavia

C. France

D. Ireland

E. Germany

F. Scotland

G. Slavic nations

VII. Relation of myths to present times

A. Advertising

B. Art

C. Literature

Twelve Weeks' Plan

Week 1

Explain class objectives and desired student outcomes.

Introduce the background and history of Greece and Rome.

Explain the thinking and customs of the people of that time.

Assign student reports on the religious customs, social and political thinking, or any general aspects of the life of the ancient Greeks and Romans.

Survey, in general, the lives of important writers of that time.

Hear and evaluate student reports.

Week 2

Explain the Titans.

Introduce the twelve Olympian gods as to origin, domain, personality, and sacred and animal objects connected with them.

Discuss some of the minor gods and goddesses.

Ask students to learn the basic terminology of mythology.

Week 3

Continue the study of the evolution of mythology in Greece and Rome and other contributing countries.

Study and compare the Greek and Roman interpretation of the creation of the world.

Assign student reports to explain the underworld of the Greek and Roman myths.

Weeks 4-8

Have the class read and discuss the myths in Edith Hamilton's Mythology.

Read and discuss portions of Greek Myths and Legends.

Study the different families of the Greek and Roman deities.

Quiz as the need arises.

Weeks 9-10

Assign for in-class study the Odyssey.

Ask the students to discuss the development of the epic hero and the epic poem.

Week 11

Finish the study of the Odyssey.

Show how the ancient myths still influence modern life.

Week 12

Review.

Evaluate and test.

Suggested Approaches

Require reports of the lives of Homer and Vergil.

Let the more talented students draw maps of the underworld or have students make charts of the creation of the world.

Suggest the tracing of the wanderings of Ulysses or Aeneas.

Assign additional myths for outside reading and have all student explanations directed to the class.

Encourage charts of the mythological families and wars.

Suggest additional reports of the Greek and Roman aspects of life not covered in class discussions.

Bibliography

Hamilton, Edith. Mythology. Boston: Little, Brown and Company, 1942.

Olson, Paul A. The Uses of Myth. Champaign, Illinois: National Council of Teachers of English, 1968.

Potter, Robert R., and H. Alan Robinson. Myths and Folk Tales Around the World. New York: Globe Book Company, 1963.

Sabin, Frances E. Classical Myths That Live Today. New York: Silver Burdett Company, 1940.

Squire, James R., and Squire, Barbara L. (compilers). Greek Myths and Legends. New York: The Macmillan Company, 1967.

ETHNIC LITERATURE (Phase 2-4)

Course Description

Ethnic Literature is a study of literary materials written by Americans and about individuals representative of several minority groups in the United States. The course reflects historically the cultural and ethnic plurality which exists in American society today.

Achievement Level

The students should want to develop their ability to read with understanding and have a desire to explore the background, culture, and ideas of ethnic groups.

General Objectives

To broaden the students' awareness of the vast well of quality literature written by Americans of various minority groups

To stimulate an interest in ethnic writings as major contributions to American literature and culture

To motivate the student to read further in the area of ethnic literature

Specific Objectives

To gain respect for the dignity and worth of the individual

To arouse a sensitivity to the problems of others

To acquire further understanding of the needs and desires of people in minority groups

To enjoy free discussion of the individual and his quest for identity

Materials Provided for Students

Borland, Hal. When the Legends Die.

Davis, Charles T., and Daniel Walden. On Being Black.

Gordon, Noah. The Rabbi.

Griffin, J. H.. Black Like Me.

Malamud, Bernard. The Magic Barrel.

Richter, Conrad. A Light in the Forest.

Shulman, Irving. West Side Story.

U. S. Publications. Famous Indians: A Collection of Short Biographies.

Whitney, P. A. A Long Time Coming.

Films

Filmstrips

Recordings

Course Outline

I. Introduction

II. Indian literature

  A. Introduction

  B. Filmstrip--Famous Indians: A Collection of Short Biographies

  C. Biographies

    1. Powhatan and Pocahontas
    2. Massasoit and King Phillip
    3. Pope
    4. Joseph Brant
    5. Pontiac
    6. Sacagawea
    7. Tecumseh
    8. Sequoya
    9. John Ross
    10. Black Hawk
    11. Asceala
    12. Cochise
    13. Seattle
    14. Red Cloud

        15. Crazy Horse
        16. Sitting Bull
        17. Wovoka
        18. Geronimo
    D. Novels
        1. *A Light in the Forest*
        2. *When the Legends Die*

III. Negro literature
    A. Introduction
    B. Filmstrip--*Minorities Have Made America Great: The Negro*
    C. Excerpts from major works
        1. Frederick Douglass
        2. Charles W. Chesnutt
        3. Alain Locke
        4. Jean Toomer
        5. Eric Walrond
        6. Rudolph Fisher
        7. Arna Bontemps
        8. Ralph Ellison
        9. Leroi Jones
        10. Bayard Rustin
    D. Poetry
        1. Paul Lawrence Dunbar
        2. W. E. B. Du Bois
        3. James Waldon Johnson
        4. Countee Cullen
        5. Jean Toomer

6. Sterling A. Brown

7. Leroi Jones

8. Robert Hayden

IV. Jewish literature

A. Introduction

B. Recordings: "Isaac Bashevis Singer Reads Singer" and "Shalem Aleichem"

C. Filmstrip--Minorities Have Made America Great: The Jew

D. Collection of short stories

1. Adventures of Augie March

2. The Magic Barrel

E. Novel--The Rabbi

V. Mexican literature

A. Introduction

B. Filmstrip--People of Mexico

C. Novel--West Side Story

VI. Course summary

VII. Course evaluation

Twelve Weeks' Plan

Weeks 1-2

Provide each student with an outline of the twelve weeks' study guide.

Discuss the course as to its purpose in an English curriculum.

Introduce this study with comments concerning the ethnic groups to be studied, their needs and desires as human beings.

Stimulate a discussion of the individual's search for identity within his society.

Introduce the study of Indian literature.

Lecture or invite a guest to lecture on the historical elements concerning the Indian's struggle with the early settlers in America.

Assign student reports on several famous Indians mentioned in Famous Indians: A Collection of Short Biographies, plus any additional materials which may be found.

Prepare the class to read the novel, When the Legends Die.

Discuss the novel focusing on the struggle men have in learning how to live together.

Play the recording, "As Long as the Grass Shall Grow."

Identify interesting aspects concerning this recording and present them to the class either as highlights or as intriguing questions.

Present an introduction to the short novel, A Light in the Forest.

Assist the students in comparing and contrasting the struggle of the Indian as presented in When the Legends Die and A Light in the Forest.

Lead the students in their discovery of how each book follows or develops the novel form.

Administer an essay test after the study of each novel.

Week 3

Show the filmstrip with record, Minorities Have Made America Great Parts I and II; "The Negro."

Assign excerpts from major works included in On Being Black (e.g., Frederick Douglass, Charles W. Chesnutt, Alain Locke, and Jean Toomer).

Lead in exploring the selected authors' attitudes toward various life situations; ask students to determine indirectly how these writers have struggled to make life better.

Allow the students to examine the content of each selection as to style, point of view, and the picture painted of the Negro way of life.

Assign an additional list of excerpts from major works included in On Being Black (e.g., Arna Bontemps, Ralph Ellison, Leroi Jones, and Bayard Rustin).

Week 4

Encourage an exploration of each author's attitude toward situations in life, their struggles, and their hopes.

Offer guidance in comparing the struggle and ideas of the early Negro writers with that of later ones.

163

Play the recording, "Anthology of Negro Poets."

Discuss the content of the poetry.

Assign the following poets' works in On Being Black: Paul Lawrence Dunbar, W. E. B. Du Bois, James Weldon Johnson, Countee Cullen, Jean Toomer, Sterling A. Brown, Leroi Jones, and Robert Haydon.

Help students formulate ideas as to what these poets have contributed to American literature and the American way of life.

Discuss technique and form.

Assign for Week 5 the reading of the novel, Black Like Me.

Week 5

Allow students through discussion to determine why Black Like Me is relevant and why it is a worthwhile study on the life situation of the Negro.

Have explanations concerning how some of the Negro's problems, as discussed in this book, are common to all people.

Conduct a panel discussion based on the novel.

Ascertain with the class what the novel has to say about the following: Perhaps we have no way of judging the future but by the past. Assuming that this is true, what in this book suggests the plight of the American Negro? What do you think the future holds for the Negro in America?

Organize a question and answer session about the study of the Negro in American literature.

Evaluate this Black literature study by expository writing.

Week 6

Preview and show the filmstrip with recording, Minorities Have Made America Great: "The Jews".

Prepare a list of questions and statements to initiate a discussion of the Jewish struggle in America.

Hear recordings of Singer and Aleichem relating their stories about the Jew.

Permit students to participate in a discussion based on the recordings concerning what they have to say about the Jew.

Assign a collection of short stories from The Magic Barrel (material assigned should be based on the ability of the students in the class).

Week 7

Require a written theme using the comparison and contrast technique of the character situations in the short stories.

Initiate a cursory examination of the Jewish needs in America as compared to that of all human beings.

Expose students to evidences of the needs, struggles, ideas, and goals as shown in the short stories.

Prepare students to read The Rabbi; one-half should be read by Week 8.

Week 8

Lead the students in a discussion of The Rabbi.

Design questions and comments which will stimulate a question and answer session.

Organize a panel discussion on the material presented in the novel.

Direct individuals in writing a description of the relationship among the Jews and other American citizens as discussed in this book.

Ask community persons to talk with the class about various aspects of Jewish culture in America.

Assign the last half of The Rabbi to be read by the fifth day.

Allow students to elaborate orally on this novel's contribution to American literature.

Evaluate, through oral and written discussion, this study of Jewish literature.

Week 9-10

Assign the first half of A Long Time Coming to be read by fourth day.

Present material on the Mexican struggle in the Western United States.

Prepare students for the film, People of Mexico.

View the film with the class and lead a discussion of it.

Have students read selected portions of the novel aloud in class.

Complete the reading of the novel, A Long Time Coming.

Formulate statements and questions which provoke worthwhile class discussion.

Assist students in determining the worth of the individual as he has struggled as a Mexican in America.

165

Weeks 11-12

Introduce a study of the Puerto Rican in literature.

Present the film, West Side Story.

Assign one-half of the novel, West Side Story, to be read by the fourth day of Week 11.

Guide individuals to prepare a question and answer forum presentation of the novel.

Employ any additional materials available on the Puerto Rican as he struggles to make a new beginning life in the United States.

Play the recording of "West Side Story."

Evaluate the study of this novel with an essay and objective examination.

Review with the class the essential contributions to American literature made by each of the ethnic groups studied.

Preview and show the students the film, People Are Different and Alike.

Suggested Approaches

Attempt to relate materials to the students' daily life.

Attempt to create and maintain an objective, open-minded atmosphere in the classroom at all times.

Allow freedom in the expressions of reactions to our society and its treatment of ethnic groups and cultures.

Supplementary Materials

Recordings	Source
"Anthology of Negro Poets, Vol. I and II"	Folkways
"As Long as the Grass Shall Grow"	Folkways
"Isaac Bashevis Singer Reads Singer"	Caedmon
"Shalem Aleichem"	Educational Audio-Visual

Filmstrips	Source
Minorities Have Made America Great	Warren Schloat
People of Mexico	University of Kentucky
West Side Story	Educational Audio-Visual
People are Different and Alike	Jefferson County Board of Education

Supplementary Reading List

Adams, Russell L. *Great Negroes, Past and Present.*

Alderman, Clifford. *Joseph Brant; Chief of Six Nations* (Indians).

Bagal, Leona B. *East Indians and the Pakistanis in America.*

Baldwin, James. *Nobody Knows My Name.*

Baruch, Dorothy. *Glass House of Prejudice.*

Belfrage, Sally. *Freedom Summer.*

Benary-Isbert, Margot. *Long Way Home* (German).

Bennett, Lerone. *What Manner of Man-Martin Luther King* (Negro).

Bonham, Frank. *Burma Rifles* (Japanese).

Bontemps, Arna. *American Negro Poets.*

______. *Chariot in the Sky* (Negro).

______. *Famous Negro Athletes.*

______. *Frederick Douglass: Slave-fighter Freeman* (Slavery).

______. *Golden Slippers.*

______. *Story of the Negro.*

Bowen, David. *Struggle Within.*

Briggs, John. *Leonard Bernstein* (Jews).

Brenton, Crane. *Anatomy of a Revolution.*

Broom, Leonard. *Transformation of the American Negro.*

Butwin, Frances. *The Jews in America.*

Cates, Edwin. *The English in America*.

Cavanna, Betty. *Jenny Kimura* (Japanese).

Cavannah, Frances. *We Came to America*.

Clark, Thomas. *The South Since Appomattox*.

Cohen, Florence. *Portrait of Deborah* (Jews).

Collier, John. *Indians of the Americas*.

Colman, Hila. *Classmates by Request* (Negro).

Commanger, Henry. *The Great Proclamation*.

Dahl, Borghild. *This Precious Year* (Norwegian).

Daniels, Walter. *American Indians*.

Davidson, B. *Black Mother*.

Davis, Sammy. *Yes, I Can, the Story of Sammy Davis* (Negro).

Di Maggio, Joseph. *Lucky to be a Yankee* (Italian).

Dobler, Lavinia G. *Pioneers and Patriots: the lives of six Negroes of the Revolutionary Era*.

Dorian, Edith M. *Hokahey: American Indians Then and Now*.

Doss, Helen. *Family Nobody Wanted* (adoption of 12 racially mixed children).

Durhan, Philip. *The Negro Cowboys*.

Eaton, Jeanette. *Trumpeters Tale: the Story of Young Louis Armstrong* (Negro).

Ewen, David. *Story of Irving Berlin* (Jews).
Leonard Bernstein (Jews).

Ferguson, Blanche E. *Countee Cullen and the Negro Renaissance*.

Filler, Louis. *Crusade Against Slavery*.

Fisher, Dorothea. *A Fair World for All*.

Fox, Genevieve. *Mountain Girl* (Mountain whites-Southern states).

______. *Mountain Girl Comes Home* (Mountain whites-Southern states).

Franklin, John. *From Slavery to Freedom*.

Gelfrand, Ravina. *Freedom of Speech in America*.

Gibson, Althea. *I Always Wanted to be Somebody* (Negro).

Glazer, Nathan. *American Judaism*.

Golden, Harry. *Mr. Kennedy and the Negroes*.

Goodwin, Maud. *Dutch and English on the Hudson*.

Gould, Jean. *That Dunbar Boy: the Story of America's Famous Negro Poet* (Negro).

Gracza, R. *Hungarians in America*.

Graham, Shirley. *Dr. George Washington Carver* (Negro).

______. *Your Most Humble Servant: Benjamin Banneber*.

Grau, Shirley Ann. *Keepers of the House* (Negro).

Gregory, Dick. *Nigger* (Negro).

Grossman, Ronald. *Italians in America*.

Hagan, William. *American Indians*.

Handlin, Oscar. *Uprooted*.

Hannum, Alberta. *Paint the Wind* (Indian).

Hano, Arnold. *Willie Mays* (Negro).

Hansberry, Lorraine. *Raisin in the Sun*.

Hayes, Florence. *Skid* (Negro).

Henkle, Henrietta. *Flight to Freedom*.

Hillbrand, Percie. *Norwegians in America*.

Horne, Lena. *Lena* (Negro)

Hughes, Langston. *Famous American Negroes*.

______. *Famous Negro Heroes of America*.

______. *Famous Negro Music Makers*.

______. *New Negro Poets, U. S. A.*

______. *Poetry of the Negro*.

______. *Selected Poems*.

Johnson, James. Irish in America.

______. Scots and Scotch-Irish in America.

Jones, Jayne. Greeks in America.

Kennedy, John F. A Nation of Immigrants.

Kugelmass, J. Alvin. Ralph J. Bunche, Fighter for Peace.

Kunz, Virginia. French in America.

______. Germans in America.

Leathers, Noel. Japanese in America.

Lomax, Louis. Negro Revolt.

Lord, Walter. The Past that Would not Die.

Mayerson, Charlotte. Two Blacks Apart.

Mays, Willie. Willie Mays, My Life in and out of Baseball (Negro).

McGill, Ralph. South and the Southerner.

Means, Florence (Crannell). Knock at the Door, Emmy (Migrant workers).

______. Moved, Outers (Japanese).

______. Shuttered Windows (Negro).

Meltzer, Milton. In Their Own Words; a History of the American Negro.

Olsen, Jack. Black is Best; the Riddle of Cassius Clay (Negro).

Orrmont, Arthur. Fighter Against Slavery; Jehudi Ashmun.

Orth, Samuel P. Our Foreigners.

Patterson, Floyd. Victory Over Myself (Negro).

Pearl, Catherine O. Mary McLeod Bethune (Negro).

Porter, C. Fayne. Our Indian Heritage, Profiles of 12 Great Leaders.

Powdermaker, H. Probing Our Prejudices.

Rand, Christopher. The Puerto Ricans.

Richardson, Ben. Great American Negroes.

Roberts, Leonard. Up Cutshin and Down Greasy: Folkways of a Kentucky Family.

170

Rollins, Charlene. Famous American Negro Poets.

______. They Showed Me the Way (Negroes).

Schoor, Gene. Joe Di Maggio, the Yankee Clipper (Italian).

Schultz, James. My Life as an Indian.

Shapiro, Milton. Jackie Robinson of the Brooklyn Dodgers (Negro).

______. Roy Campanella Story (Negro).

Silberman, Charles. Crises in Black and White.

Smith, George Harmon. Wanderers of the Field (Migrant workers).

Spangler, Earl. Negroes in America.

Stein, Joseph. Fiddler of the Roof.

Sterling, Dorothy. Lift Every Voice (Negro).

Sterne, Emma. I Have a Dream.

______. Mary McLeod Bethune (Negro).

Stowe, Harriet. Uncle Tom's Cabin.

Strachan, Margaret. Where Were You That Year (Negro).

Stuart, Jesse. Thread That Runs So True (Mountain whites-Southern states).

Swift, Hildegarde. North Star Shining.

Tenzythoff, Gerrit. Dutch in America.

Thompson, Holland. New South; a Chronicle of Social and Industrial Evolution.

Waltrip, Lela. Indian Women.

Warren, Robert Penn. Segregation: the Inner Conflict in the South.

Weltner, Charles. Southerner.

White, Anne Terry. George Washington Carver (Negro).

Wittke, Carl F. We Who Built America.

Wong, Jade Snow. Fifth Chinese Daughter.

Woodward, Comer. Strange Career of Jim Crow.

Wyatt, Edgar. Cochise, Apache Warrior and Statesman (Indian).

Wythoval, Joseph. Poles in America.

Yates, Elizabeth. Amos Fortune; Free Man (Negro).

______. Prudence Crandall (Negro).

Young, Bob. Across the Tracks (Mexican).

Bibliography

Archibald, Helen A. (ed.). Negro History and Culture. Chicago: Department of Curriculum Development Community Renewal Society, n.d.

Black Studies Media (A Bibliography). Cincinnati, Ohio: Educational Services Institute, Inc., 1970.

Chapman, Abraham. The Negro in American Literature. Oshkosh, Wisconsin: Wisconsin Council of Teachers of English, 1966.

______. A Bibliography of Literature by and About Negro Americans. Oshkosh, Wisconsin: Wisconsin Council of Teachers of English, 1966.

Coan, Otis W., and Richard G. Lillard. America in Fiction. Stanford, California: Pacific Books, Publishers, 1967.

Contributions of the Negro to American Life and Culture. Frankfort, Kentucky: Office of Curriculum Development, Bureau of Instruction, Kentucky Department of Education, 1968.

Fader, Daniel N., and Elton B. McNeil. Hooked on Books. New York: Berkley Publishing Corporation, 1968.

Lillard, Richard G. American Life in Autobiography. Stanford, California: Stanford University Press, 1956.

"On the Need for Courses Reflecting the Cultural and Ethnic Plurality of American Society." College Composition and Communication. Vol. XXI, Number 1, (February, 1970), p. 34.

Prichard, Nancy S. "A Selected Bibliography of American Ethnic Writing." Champaign, Illinois: The National Council of Teachers of English, (October, 1969).

Sterling, Dorothy. "What's Black and White and Read All Over," English Journal, (September, 1969), pp. 817-832.

English 351

THE SHORT STORY (Phase 2-4)

Course Description

The Short Story elective form traces the evolution of the short story from simple tales to sophisticated modern stories with an emphasis on the American short story.

Achievement Level

Students should read with comprehension and have the desire to learn more about short stories and their authors.

General Objectives

To identify the short story as a unique genre

To familiarize students with some noted short-story authors

To provide insights into life situations as depicted in the assigned short stories

To provide reading experiences for enrichment and pleasure

To encourage improvement in reading skills and in mechanics

Specific Objectives

To have students identify dominant features of the short stories

To enable students to improve the unique styles of certain authors and periods

To increase students' self-expression, both written and oral, based on ideas suggested in the stories read

Materials Provided for Students

Author Prints

Filmstrips

Gehlmann, John, and others. Adventures in American Literature

Pooley, Robert C., and others. The United States in Literature

Recordings

Books

Sterner, Lewis G. American Short Stories

173

Course Outline

I. Historical background
    A. Early tales and myths
    B. Early European stories
    C. Nineteenth Century stories
    D. The birth of the modern short story

II. Dominant features of the short story
    A. Theme
    B. Characterization
    C. Plot
    D. Mood
    E. Values
    F. Symbolism
    G. Dialect
    H. Surprise ending

III. Local color of America
    A. Puritan New England
        1. Nathaniel Hawthorne
        2. Sarah Orne Jewett
        3. Mary Wilkins Freeman
    B. New York
        1. Washington Irving
        2. William Sydney Porter
    C. The Civil War South: Ambrose Bierce
    D. The Post-War South
        1. William Faulkner
        2. Erskine Caldwell

E. The Middle West

  1. Mark Twain
  2. Hamlin Garland
  3. Willa Cather
  4. Sinclair Lewis

F. The West

  1. Bret Harte
  2. John Steinbeck

G. Alaska: Jack London

IV. Short-story writers of the world

  A. British

    1. Thomas Hardy
    2. Robert Louis Stevenson
    3. Oscar Wilde

  B. French: Guy de Maupassant

  C. Russian

    1. Leo Tolstoy
    2. Anton Chekhov

  D. Swedish: August Strindberg

  E. Norwegian: Bjornst jerne Bjornson

  F. German: Friedrich Gerstacker

V. Magazine short stories

VI. Presentation of original short stories

VII. Course evaluation

Twelve Weeks' Plan

Week 1

Explain course requirement; discuss reading list, original short story instructions, and magazine list. Read a representative short story to the class.

175

Have students examine selected myths, fables, and parables; view a filmstrip of a myth; ask students to write an original fable or prepare to retell a fable as if to a younger brother.

Allow time for the study of medieval stories; show The Nun's Priest Tale filmstrip.

Summarize some early European stories; read selected Nineteenth Century story.

Explain the development of the short story as a literary type and discuss Poe's contributions; have students discuss whether or not Poe's work qualifies as a short-story type.

Week 2

Begin exploring the short story according to key features (e.g., consider theme in "Thank You M'am," "Sophistication," "After You, My Dear Alphonse," and "The Necklace").

Point out the strong characterization in "The Lost Phoebe" and "The Mother in Mannville."

Have students write a character sketch of a person, real or imaginary.

Week 3

Continue studying characterization in "Yes, We'll Gather at the River."

Have students find dialogue revealing character in "Three Swimmers" and "The Educated Grocer."

In the supplementary stories, "The Secret Life of Walter Mitty" and "Old Man at the Bridge," point out the character type of the "submerged multitude." Have a quiz on material covered.

Study and discuss plot in "The McWilliams and the Burglar Alarm"; outline the plot on the board; view a filmstrip on Mark Twain.

Week 4

Have students read "The Open Boat" and "The Split Cherry Tree" in supplementary texts; guide them in outlining plot.

Read "Many Moons" for plot; distinguish between the literal meaning and the underlying meaning of the fairy tale.

Ask students to contrast the elements of conflict in "The Killers" and "All the Years of Her Life" (both supplementary).

Assign the students a paragraph to be written about a time when there was inner conflict between two parts of their personalities.

Compare the economy and tightness of the short story's plot with that of the soap opera's.

Week 5

Hear "The Telltale Heart" recording as an example of plot, suspense, and inner struggle (see 12,000 Students and Their English Teachers).

Ask the students to relate character and plot as read in "The Lady or the Tiger."

Have students write a news story based on the plot of a short story studied.

Hear "The Black Cat" recording to illustrate mood.

Direct the students in their finding elements and word choices producing mood in "Under the Lion's Paw" and "Football."

Read supplementary stories with definite atmospheres (e.g., "The Open Window," "The Lagoon," or "The Garden Party").

Week 6

Study values in "Young Goodman Brown," "The Ambitious Guest," "The Lottery" (play version), and "After You,My Dear Alophonse."

Ask students to point out allegorical qualities in "Young Goodman Brown" and "The Lottery" and to compare them with fables and parables.

Read the supplementary stories, "The Scarlet Ibis" and "The Last Leaf," to illustrate symbolism.

Give a six weeks' test on material covered.

Week 7

Study the use of dialect in "The Uncle Remus" fables, "The Lost Phoebe," and "Yes, We'll Gather at the River."

Assign for in-class reading "Freedom's a Hard Bought Thing" for examples of dialect and point of view.

Ask students to collect dialectal expressions they have heard in the Kentucky area; ask students then to write a dialogue between two Kentuckians.

Listen to the recordings of "The Cop and the Anthem" and "The Unfurnished Room" for examples of surprise ending.

Assign from The United States in Literature and Adventures in American Literature additional short stories for the students to read which will help them recognize strong elements in each.

Week 8

Have students write a short story with different class groups responsible for key elements.

177

Schedule a history teacher on the faculty as a guest lecturer to introduce local color or regionalism.

Allow time to hear the recording of "The Minister's Black Veil."

Ask students to read and discuss "The Hilton's Holiday," (supplementary) "The New England Nun," and "Our Aromatic Uncle"; have a panel discuss New England's contribution to American letters.

Allow students to hear portions of Bing Crosby reading "Ichabod" and read "The Devil and Tom Walker"; find regional distinctions in the language and setting; have reports on other stories developing the Faustian theme.

Read "Roads of Destiny" and "The Third Ingredient" as further examples of New York regional color in O'Henry.

Week 9

Arrange for a speaker to discuss the Civil War and the Southern way of life as they have influenced Southern literature.

Have students read "An Occurrence at Owl Creek Bridge" and "A Rose for Emily"; assign, if time, "Two Soldiers" and "Saturday Afternoon" as examples of Southern short stories (see 12,000 Students and Their English Teachers).

Assign students to read and to discuss "The McWilliams and the Burglar Alarm"; view the filmstrip, "The Celebrated Frog of Calaveras County," as examples of Middle Western writing.

Have students read the Midwestern short stories: "Under the Lion's Paw," "Neighbor Rosicky," and "The Sculptor's Funeral."

Week 10

Assign two students reports on Hamlin Garland and John Steinbeck as writers of the Far West; have the class read "The Leader of the People."

Provide class time to read "To Build a Fire" as an example of Alaska as a setting for a short story.

Have students consider the possibilities of local color stories as motion pictures by recalling stories selected by Hollywood; have students choose stories appropriate for film making; let them select a cast of well-known actors and write a short scene from the film including regional speech, life style, costuming, and setting.

Administer a test on local-color writers.

Assign individual summary reports on noted European authors and some of their stories.

Check students' outline of original short stories, assigned the first week.

Week 11

Have students present impersonations of European authors in simulated television interviews and have them summarize the plots of several European stories.

Permit students to read additional short stories from the text and supplementary books.

Check rough drafts of original short stories; have students evaluate each other's stories in small groups.

Remind students of short stories assigned the first week.

Week 12

Select students to review magazine short stories; provide a check list (see Literature in High School) to evaluate the stories.

Compare a magazine story with a Hawthorne story to illustrate the evolution of the short story's style.

Lead students to evaluate summaries of short stories found in Literature in High School.

Have students share their original short stories with the class for constructive criticism.

Present an O'Henry award based on student opinion.

Allow time for students to evaluate the course; give an essay type test covering material of the entire course.

Suggested Approaches

Assign each individual as a major class project the writing of an original short story.

Ask students to compose shorter stories emphasizing the various elements of the short story.

Help students to understand the uniqueness of the short story by comparing it with a fairy tale, a soap opera, a novel, and a dialogue.

Compare the high style of O'Henry and the low style of Hemingway.

Assign different stories to teams who are to find plots and dramatize conversations between two characters.

Have students write a class story.

Compare the inner conflicts in "All the Years of Her Life" and the violent outer conflict of "The Killers."

Have guest speakers (e.g., history teachers, English writers, or amateur writers) visit the class.

Use recordings of folk music, poetry, and art prints to illustrate regionalism in art forms other than literature.

Use the bulletin board to display author prints, book jackets, student pictorial interpretations of short stories, and art prints illustrating moods or regionalism.

Supplementary Collections of Short Stories

Ashmun, Margaret. Modern Short Stories.

Buck, Pearl. Fourteen Stories.

Bull, R. C. Great Tales of Mystery.

Burrell, Angus, and Bennett Cerf. An Anthology of Famous Short Stories.

Canby, Henry S. The Book of the Short Story.

Clark, Barrett, and Maxim Lieber. The Great Short Stories of the World.

Conrad, Joseph. Tales of Land and Sea.

Covici, Pascal (ed.). The Portable Steinbeck.

Crane, Stephen. Great Stories of Heroism and Adventure.

Daly, Maureen. My Favorite Stories.

______. Sixteen and Other Stories.

Day, A. Grove. The Greatest American Short Stories.

Doyle, A. Conan. The Boy's Sherlock Holmes.

Fitzgerald, F. Scott. Flappers and Philosophers.

Garrity, Devin A. Forty-Four Irish Short Stories.

Harte, Bret. The Best of Bret Harte.

______. The Luck of Roaring Camp and Other Tales.

Ivens, Bryna. Nineteen from Seventeen.

Kipling, Rudyard. Kipling Stories.

London, Jack. The Best Short Stories.

Mansfield, Katherine. The Short Stories of Katherine Mansfield.

Maugham, W. Somerset. The Best Short Stories of Somerset Maugham.

Maupassant, Guy de. The Odd Number.

Nash, Ogden. I Couldn't Help Laughing.

O'Henry Memorial Awards. First Prize Stories 1919-1966.

O'Henry. O'Henry Short Stories.

Poe, Edgar Allan. The Pit and the Pendulum and Five Other Tales.

The Saturday Evening Post. The Best Modern Short Stories.

Schaefer, Jack. The Collected Short Stories of Jack Schaefer.

______. The Plainsmen.

The Scribner Treasury.

Stuart, Jesse. Plowshare in Heaven.

Thurber, James. The Thurber Carnival.

Twain, Mark. The Complete Short Stories of Mark Twain.

Wells, H. G. Twenty-Eight Science Fiction Stories.

Wharton, Edith. The Wharton Reader.

Wolfe, Thomas. The Hills Beyond.

Supplementary Materials

Recordings

"The Best of Mark Twain"

"Edgar Allan Poe" read by Basil Rathbone

"Ichabod" read by Bing Crosby

"The Minister's Black Veil"

"The Short Stories of O'Henry"

Filmstrips

Edgar Allan Poe

The Great Stone Face

How to Read a Short Story

The Luck of Roaring Camp

The Nun's Priest Story

Bibliography

Burton, Dwight L. Literature Study in the High Schools. Revised edition. New York: Holt, Rinehart and Winston, 1964.

Commission on English. 12,000 Students and Their English Teachers. Princeton, New Jersey: College Entrance Examination Board, 1968.

Gehlmann, John, and Mary Ruies Bowman. Adventures in American Literature. New York: Harcourt, Brace, and Co., 1958.

Inglis, Rewey. Adventures in English Literature. Chicago: Harcourt, Brace, and Co., 1958.

Pooley, Robert C. The United States in Literature. Chicago: Scott, Foresman and Company, 1963.

English 355

OUR AMERICAN HERITAGE (Phase 3-4)

Course Description

Our American Heritage traces writings from the forming of the nation through the development of a national literature. The study of selected works shows the thoughts and ideas which helped Americans seek new frontiers, freedom, and identity.

Achievement Level

Students should be able to read with understanding required material and should be able to note character motivation and development and to work in exploring literature thematically.

General Objectives

To study the American character as reflected by the American heritage

To increase ability to discover themes in literature

To read several novels by early American writers

Specific Objectives

To see the changes in ideas and styles of authors from early America to 1900

To study the development of literary characters

To study the development of literary themes

To enable the students to express their ideas through written and oral means

Materials Provided for Students

Filmstrips

Nelson, Ruth, and Beatrice P. Jaffe. American Literature, 1865-1900

Recordings

Supplementary reading list

Wolfe, Don M., and Harry S. Wiener. American Literature, 1620-1865

183

Course Outline

I. American literature, 1620-1865
    A. Introduction
    B. Colonial America
        1. William Bradford
        2. John Winthrop
        3. Roger Williams
        4. Anne Bradstreet
        5. Cotton Mather
        6. Nathaniel Ward
        7. Jonathan Edwards
    C. The revolution
        1. John Woolman
        2. Benjamin Franklin
        3. Thomas Paine
        4. Thomas Jefferson
        5. Philip Freneau
        6. Hector St. John de Crevecoeur
    D. Literature
        1. Charles Brockden Brown
        2. Washington Irving
        3. James Fenimore Cooper
    E. Ideas and ideals
        1. Ralph Waldo Emerson
        2. Henry David Thoreau

184

F. Poetry
   1. William Cullen Bryant
   2. Henry Wadsworth Longfellow
   3. Oliver Wendell Holmes
   4. James Russell Lowell
   5. John Greenleaf Whittier

G. The storytellers
   1. Edgar Allan Poe
   2. Nathaniel Hawthorne
   3. Herman Melville

H. Walt Whitman

II. American literature, 1865-1900

A. Introduction

B. First major American poets
   1. Walt Whitman
   2. Emily Dickinson

C. Early prose writers
   1. Abraham Lincoln
   2. Henry Ward Beecher
   3. Thomas Bailey Aldrich
   4. Lafcadio Hearn
   5. O. Henry
   6. Bret Harte
   7. William T. Thompson

D. Mark Twain

E. The regional poets
   1. Sidney Lanier
   2. Henry Timrod

185

3. Richard Henry Stoddard
4. Edmund C. Stedman
5. Bret Harte
6. Thomas Bailey Aldrich
7. Joaquin Miller
8. William Dean Howells
9. Ambrose Bierce
10. H. C. Bunner
11. Edwin Markham
12. Hamlin Garland
13. Richard Hovey
14. Madison Cawein
15. George Sterling

F. Later prose writers

1. Henry Adams
2. William Dean Howells
3. Hamlin Garland
4. Mary E. Wilkins Freeman
5. Ambrose Bierce
6. Stephen Crane
7. William James
8. Henry James
9. Agnes Repplier
10. John Burroughs
11. John Muir

G. Two early modern poets

1. Stephen Crane

2. Edwin Arlington Robinson

III. Review and final evaluation

Twelve Weeks' Plan

Week 1

Present course requirements.

Acquaint students with literary terminology (e.g., theme, plot, and character).

Assign and discuss the selections from "Colonial America" and the literary value of these early American writings.

Week 2

Evaluate "The Revolution" and "Literature" according to theme and character development.

Week 3

Explore the thoughts of Emerson and Thoreau in "Ideas and Ideals."

Evaluate three weeks' study using the subjective method.

Week 4

Initiate study of poetry.

Distinguish between theme and subject matter in poetry.

Week 5

Identify theme, plot, and character from the selections in "The Storytellers."

Week 6

Discover the predominant themes of Walt Whitman's poetry.

Survey comprehension by means of a subjective test.

Week 7

Compare earlier and later poetry of Walt Whitman.

Discuss the poetry of Emily Dickinson.

187

Week 8

Analyze the works of early prose writers.

Week 9

Study works of Mark Twain.

Evaluate three weeks' work by an essay test.

Week 10

Enable students to recognize trends of the regional poets.

Week 11

Relate works of later prose writers.

Week 12

Study Stephen Crane and Edwin Arlington Robinson as early modern poets.

Evaluate learning by a subjective test.

Suggested Approaches

Require two outside novels from the supplementary reading list.

Have written activities centered around themes, ideas, and character development of authors read.

Use bulletin boards, filmstrips, and recordings to complement and enhance course work.

Encourage student participation in oral reviews and discussions.

Supplementary Reading List

Benét, Laura. Washington Irving: Explorer of American Legend.

______. Young Edgar Allan Poe.

Bowen, Catherine Drinker. Yankee from Olympus.

Cochran, Louis. Raccoon John Smith.

Cooper, James Fenimore. Deerslayer.

______. Last of the Mohicans.

Cooper, James Fenimore. Leatherstocking Saga.

______. The Pathfinder.

______. The Pioneers.

______. The Spy.

Cousins, Margaret. Ben Franklin of Old Philadelphia.

Daugherty, James Henry. Poor Richard.

Emerson, Ralph Waldo. Essays.

Foster, Genevieve. World of Captain John Smith.

Franklin, Benjamin. American Heritage.

______. Autobiography of Benjamin Franklin.

______. Poor Richard's Almanac.

Gurko, Ido. Tom Paine: Freedom's Apostle.

Hawthorne, Hildegarde. Romantic Rebel, Story of Nathaniel Hawthorne.

Hawthorne, Nathaniel. The Great Stone Face and Others.

______. Hawthorne's Short Stories.

______. House of Seven Gables.

Hellway, Tyrus. Herman Melville.

Holberg, Ruth Langland. An American Bard; The Story of Henry Wadsworth Longfellow.

Irving, Washington. Alhambra.

______. Knickerbocker's History of New York.

______. Rip Van Winkle and Legend of Sleepy Hollow.

Judson, Clara (Ingram). Benjamin Franklin.

______. Mr. Justice Holmes.

Lawson, Marie (Abrams). Pocahontas and Captain John Smith.

Latham, Jean Lee. This Dear-Bought Land.

Lawson, Robert. Ben and Me.

Lewis, Paul. The Great Rogue.

Longfellow, Henry Wadsworth. Complete Poetical Works.

______. Song of Hiawatha.

McKown, Robin. Benjamin Franklin.

McLean, Albert F. William Cullen Bryant.

Martin, Terence. Nathaniel Hawthorne.

Melville, Herman. Moby Dick.

Peare, Catherine Owens. Henry Wadsworth Longfellow, His Life.

Poe, Edgar Allan. Poems of Edgar Allan Poe.

______. Selected Poetry and Prose.

______. Stories.

Syme, Ronald. John Smith of Virginia.

Supplementary Materials

Recordings	Source	Number
"Evangeline"	Folkways	FL9502 c 1958
"The Minister's Black Veil"	Caedmon	TC1120 n.d.
"Poems and Tales"	Caedmon	TC1195 c 1965
Filmstrips		
Ben Franklin	EBF, 1959 (Founders of America)	
The Gold Bug	EBF, c 1956 (Famous American Stories)	
The Great Stone Face	EBF, c 1956 (Famous American Stories)	
Legend of Sleepy Hollow	EAV	LE7595

Bibliography

Barrows, Marjorie Wescott, and others. The American Experience: Nonfiction. New York: The Macmillan Company, 1968.

Nelson, Ruth, and Beatrice Jaffe. American Literature II, 1865-1900. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

Spiller, Robert E. The Cycle of American Literature. New York: The Macmillan Company, 1956.

Wachner, Dr. Clarence W., and others. The Early Years of American Literature. New York: The Macmillan Company, 1963.

Wolfe, Don M., and Harvey S. Weiner. American Literature I, 1620-1865. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

AMERICAN LITERATURE OF TODAY (Phase 3-5)

Course Description

American Literature of Today explores ideas and characteristics of America and its people through readings and discussions of Twentieth Century American writers. This course presents movements and trends from the 1930's to the present day.

Achievement Level

Students should be able to read materials with comprehension and to understand character and theme development reasonably well.

General Objectives

To follow the realistic trend of American literature through the Twentieth Century

To see how writers influence each other

To stress worth and dignity of the individual

To foster the belief that life is "a wonderful personal and social adventure, fraught with hardship but capable of joy and beauty, worthy to be faced with courage and humor and worth living."
--Thomas Clark Pollock

Specific Objectives

To aid the students in their determining the relationship of contemporary themes to the people of America

To provide students opportunities to explore contradictions in American literature (e.g., plenty vs. poverty, sense of well-being vs. anger and violence)

To encourage the students to determine why American literature is still dynamic and open to further development

To study motivation of characters and development of plot

Materials Provided for Students

Art prints

Filmstrips

192

Nelson, Ruth, and others. American Literature V from 1945

Recordings

Wiener, Harvey S. American Literature IV, 1930-1945

Course Outline

I. American literature, 1930-1945

  A. Introduction

  B. Short stories

    1. Stephen Vincent Benét

    2. Erskine Caldwell

    3. Carson McCullers

    4. William Saroyan

    5. William Faulkner

    6. Dorothy Canfield

    7. Thomas Wolfe

  C. Novels

    1. Sinclair Lewis

    2. John Dos Passos

    3. John Steinbeck

  D. Nonfiction

    1. John Steinbeck

    2. Franklin Delano Roosevelt

    3. F. Scott Fitzgerald

    4. John Gunther

  E. Poetry

    1. Robert Frost

    2. Carl Sandburg

    3. Hart Crane

4. e. e. cummings
5. Ogden Nash
6. John Crowe Ransom
7. Conrad Aiken
8. Robinson Jeffers
9. Archibald MacLeish
10. Stephen Vincent Benét
11. Louise Bogan
12. Edna St. Vincent Millay
13. Marianne Moore
14. William Carlos Williams
15. Kenneth Fearing
16. Wallace Stevens
17. Karl Shapiro

F. Drama: George S. Kaufman and Moss Hart

II. American literature from 1945

A. Introduction

B. Short stories

1. John Steinbeck
2. Ray Bradbury
3. John Updike
4. Lawrence Sargent Hall
5. William Saroyan
6. Bernard Malamud
7. Truman Capote
8. Jean Stafford
9. John Bell Clayton
10. Robert Penn Warren

194

C. Essays

1. John Steinbeck
2. Irwin Edman
3. Max Shulman
4. E. B. White
5. Eric Sevareid
6. S. J. Perelman
7. Brooks Atkinson
8. Rachel Carson
9. John F. Kennedy

D. Poetry

1. Robert Frost
2. Carl Sandburg
3. Wallace Stevens
4. William Carlos Williams
5. Robinson Jeffers
6. John Hall Wheelock
7. Conrad Aiken
8. Rolfe Humphries
9. e. e. cummings
10. Thomas Hornsby Ferril
11. Robert Hillyer
12. Babette Deutsch
13. Ogden Nash
14. Robert Penn Warren
15. Randall Jarrell
16. Phyllis McGinley
17. Richard Lattimore

195

18. Theodore Roethke

19. Constance Carrier

20. May Sarton

21. Delmore Schwartz

22. Karl Shapiro

23. Stanley Kunitz

24. John Ciardi

25. Barbara Howes

26. May Swenson

27. Howard Nemerov

28. Richard Wilbur

29. Howard Moss

30. Donald Justice

31. Galway Kinnell

32. Robert Lowell

E. Drama: Tennessee Williams

Twelve Weeks' Plan

Week 1

Formulate with the students class goals; explain course requirements.

Outline the purpose, format, and number of requisite themes.

Initiate short story unit; discuss the works of Stephen Vincent Benét, Erskine Caldwell, Carson McCullers, and William Saroyan.

Week 2

Help students assess the works of William Faulkner, Dorothy Canfield, and Thomas Wolfe (see 12,000 Students and Their English Teachers).

Quiz objectively.

Ask students to recognize significant aspects of the American novel.

Lead the students in a discussion of Sinclair Lewis.

Week 3

Complete discussion of the novel with John Dos Passos and John Steinbeck.

Give an essay quiz over themes of works studied.

Begin "Nonfiction" with discussion of John Steinbeck, Franklin Delano Roosevelt, and F. Scott Fitzgerald.

Week 4

Ask students to identify John Gunther's theme in Inside Europe.

Allow time for students to review three weeks' work; test.

Initiate class study of poetry.

Show students how to interpret the poems of Robert Frost, Carl Sandburg, Hart Crane, e. e. cummings, Ogden Nash, John Crowe Ransom, and Conrad Aiken (see 12,000 Students and Their English Teachers).

Week 5

Continue study of poetry unit with student analyzation of Robinson Jeffers, Archibald MacLeish, Stephen Vincent Benét, Louise Bogan, Edna St. Vincent Millay, Marianne Moore, William Carlos Williams, Kenneth Fearing, Wallace Stevens, and Karl Shapiro.

Expose the students to drama with George Kaufman and Moss Hart.

Week 6

Complete the study of drama.

Have the class review three weeks' work; test subjectively.

Week 7

Introduce for class American Literature from 1945.

Explain short stories by leading a class discussion of John Steinbeck, Ray Bradbury, John Updike, Lawrence Sargent Hall, William Saroyan, Bernard Malamud, and Truman Capote.

Week 8

Allow time for students to determine the literary characteristics of the stories of Jean Stafford, John Bell Clayton, and Robert Warren.

Have students review; quiz objectively.

Help students understand, by a discussion of essays, John Steinbeck's, Irwin Edman's, Max Shulman's, and E. B. White's works.

Week 9

Assist students in applying the knowledge gained in evaluating the essays of Eric Sevareid, S. J. Perelman, Brooks Atkinson, Rachel Carson, and John F. Kennedy.

Allot time for the students to review for an objective-type test.

Introduce the unit of work built around poetry.

Week 10

Provide opportunity for students to compare and contrast the poetry of Robert Frost, Carl Sandburg, Wallace Stevens, William Carlos Williams, Robinson Jeffers, John Hall Wheelock, Conrad Aiken, Rolfe Humphries, e. e. cummings, and Thomas Hornsby Ferril.

Ask students to assess the poetic value of the works of Robert Hillyer, Babette Deutsch, Ogden Nash, Robert Penn Warren, Randall Jarrell, and Phyllis McGinley.

Week 11

Lead the students in their relating the works of Richard Lattimore, Theodore Roethke, Constance Carrier, May Sarton, Delmore Schwartz, Karl Shapiro, Stanley Kunitz, John Ciardi, Barbara Howes, May Swenson, Howard Nemerov, Richard Wilbur, Howard Moss, Donald Justice, Galway Kinnell, and Robert Lowell.

Schedule time in class for review and test.

Week 12

Begin the section on drama with a discussion of Tennessee Williams' The Glass Menagerie (see 12,000 Students and Their English Teachers).

Supplementary Reading List

Aiken, Conrad. Twentieth Century American Poetry.

Atkinson, Brooks. Brief Chronicles.

Benét, Stephen Vincent. The Devil and Daniel Webster.

_____. John Brown's Body.

Bishop, Jim. A Day in the Life of President Kennedy.

Bogan, Louise. The Golden Journey: Poems for Young People.

Bradbury, Ray. Martian Chronicles.

_____. R is for Rocket.

Brogan, Denis William. Era of Franklin Delano Roosevelt.

Capote, Truman. In Cold Blood.

Carson, Rachel. Edge of the Sea.

______. The Sea Around Us.

______. Silent Spring.

Cavanah, Frances. Triumphant Adventure; The Story of Franklin Delano Roosevelt.

Crowder, Richard. Carl Sandburg.

Deutsch, Babette. Heroes of the Kalevala.

______. I Often Wish.

______. Poetry Handbook: A Dictionary of Terms.

______. Reader's Shakespeare.

______. Walt Whitman, Builder for America.

Faulkner, William. Requiem for a Nun.

Fitzgerald, F. Scott. The Great Gatsby.

Gunther, John. Alexander the Great.

______. Death Be Not Proud; A Memoir.

______. Inside Russia Today.

______. Julius Caesar.

______. Meet North Africa.

______. Meet South Africa.

______. Meet Soviet Russia.

______. Meet the Congo and Its Neighbors.

Gurko, Miriam. Restless Spirit; The Life of Edna St. Vincent Millay.

Hart, Moss. Act One; An Autobiography.

Jarrell, Randall. The Animal Family.

Kaufman, George S. Six Plays by Kaufman and Hart.

Kennedy, John F. Associated Press.

______. The Burden and the Glory.

______. Why England Slept.

______. Profiles in Courage.

Kunitz, Stanley. American Authors 1600-1900.

______. British Authors before 1800.

______. British Authors of the Nineteenth Century.

______. European Authors 1000-1900.

______. Junior Book of Authors.

Lewis, Sinclair. Arrowsmith.

______. Babbitt.

______. Dodsworth.

McCullers, Carson. The Member of the Wedding.

McGinley, Phyllis. Love Letters of Phyllis McGinley.

______. Times Three.

Malamud, Bernard. The Fixer.

Manchester, William. The Death of a President.

______. Portrait of a President.

Miers, Earl Schenck. Story of John F. Kennedy.

Millay, Edna St. Vincent. Edna St. Vincent Millay's Poems Selected for Young People.

______. Mine the Harvest.

Nash, Ogden. Everyone but Thee and Me.

______. I Couldn't Help Laughing.

______. Everybody Ought to Know.

______. The Moon is Shining Bright Today.

______. Parents Keep Out.

Peare, Catherine Owens. The FDR Story.

Sandburg, Carl. Abe Lincoln Grows Up.

______. Abraham Lincoln; The Prairie Years.

______. American Songbag.

______. Early Moon.

______. Honey and Salt.

______. Prairie-town Boy.

______. Selected Poems.

______. Wind Song.

Saroyan, William. Human Comedy.

______. Short Drive, Sweet Chariot.

Schary, Doré. Sunrise at Campobello.

Schoor, Gene. The Ted Williams Story.

Steinbeck, John. Grapes of Wrath.

______. The Pearl.

______. Red Pony.

Swenson, May. Poems to Solve.

Tregaski, Richard. John Fitzgerald Kennedy and PT-109.

Warren, Robert Penn. All the King's Men.

______. Remember the Alamo!

Weingast, David E. Franklin Delano Roosevelt, Man of Destiny.

Wheelock, John Hall. What is Poetry.

White, E. B. Charlotte's Web.

______. The Points of My Compass.

Williams, Tennessee. The Glass Menagerie.

______. The Milk Train Doesn't Stop Here Anymore.

______. The Night of the Iguana.

______. *Period of Adjustment*.

______. *The Rose Tattoo*.

______. *Sweet Bird of Youth*.

Supplementary Materials

Recordings

"Poetry of Edna St. Vincent Millay"	Caedmon TC1024
"Prose and Poetry of America"	RA808.8 (Singer Co.)
"Robert Frost" (Frost readings)	R811 Caedmon
"Robert Frost" (Frost reading from own works)	R811 Decca
"The Poetry of Carl Sandburg"	TC1150 R811
"What is a Classic" (John Mason Brown) (The Humanities Series)	IR072 SVE
"American Short Stories"	Vols. 1, 2, 3 R5c ame

Filmstrip

Solving Other Problems	Eye Gate

Bibliography

Blair, Walter, and others. *American Literature: A Brief History*. Chicago: Scott, Foresman and Company, 1964.

Bradley, Sculley, and others. *The American Tradition in Literature*. New York: W. W. Norton and Company, 1956.

Commission on English. *12,000 Students and Their English Teachers*. Princeton, New Jersey: College Entrance Examination Board, 1968.

Deutsch, Babette. *Poetry in Our Time*. New York: Doubleday and Company, Inc., 1963.

Drew, Elizabeth, and others. *Discovering Modern Poetry*. New York: Holt, Rinehart and Winston, 1961.

Engle, Paul, and others. *Reading Modern Poetry*. Chicago: Scott, Foresman and Company, 1955.

Horton, Rod W., and others. Backgrounds of American Literary Thought. New York: Appleton-Century-Crofts, Inc., 1952.

Howard, Leon. Literature and the American Tradition. New York: Doubleday and Company, Inc., 1960.

Nelson, Ruth, and Beatrice P. Jaffe. American Literature V from 1945. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

Wiener, Harvey S. American Literature IV 1930-1945. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

203

English 357

THE AMERICAN NOVEL (Phase 3-5)

Course Description

This course explores the development of the American novel through the reading, study, and discussion of selected works of Herman Melville, Nathaniel Hawthorne, Mark Twain, Henry James, Sinclair Lewis, Edith Wharton, Harper Lee, F. Scott Fitzgerald, Sherwood Anderson, Theodore Dreiser, and John Hersey.

Achievement Level

Students should be able to read, comprehend, and discuss with relative ease the selected materials.

General Objectives

To introduce students to the overall historical period in which each novel was written as well as some of the major historical events linking the selected novels

To identify predominant themes in each of the selected novels

To relate predominant or general themes that reoccur in all of the selected novels

To stimulate students to judge the value of the American novel in relation to their experiences

Specific Objectives

To recognize novel form

To identify development of theme and character in each selected novel

To enable the student to express through writing and speaking his ideas as they relate to the development of the American novel

Materials Provided for Students

Films

Filmstrips

Novels

Recordings

Course Outline

I. Introduction of objectives and requirements

II. Novelists

A. Herman Melville

B. Nathaniel Hawthorne

C. Mark Twain

D. Henry James

E. Sinclair Lewis

F. Edith Wharton

G. F. Scott Fitzgerald

H. Harper Lee

I. Sherwood Anderson

J. Theodore Dreiser

K. John Hersey

III. Evaluation of course

Twelve Weeks' Plan

Week 1

Present course objectives and requirements.

Initiate class study of historical background through record presentation.

Provide class time for reading Melville selection.

Encourage the students to relate the information from "Reader's Supplement" (Washington Square edition) to the novel, Billy Budd & Other Tales.

Week 2

Lead the students to the recognition of the predominant themes in the selected Melville work.

Continue throughout course presentation of historical background in relation to the novel studied.

Quiz the students over the material studied, using objective and essay methods.

Assign Hawthorne selection to be read by Week 3.

Explain panel discussion to be conducted in Week 4.

Weeks 3-4

Provide library time in Week 3 for panel-discussion research.

Explore themes and characters from the Hawthorne novel.

Quiz over material using objective and essay instruments.

Assign Mark Twain selection for Week 5.

Conduct panel discussion comparing the characters of the novels studied to this time.

Weeks 5-6

Discuss themes and characters from Twain selection; administer objective and essay quiz.

Assign out-of-class reading on James.

Week 7

Assign the Lewis selection.

Discuss and quiz students on James.

Initiate discussion of the theme of the Lewis work; quiz.

Week 8

Assign The Age of Innocence; allow in-class time for reading and discussion.

Assign The Great Gatsby for outside reading.

Ask students to recognize the central themes of the novel.

Conduct panel discussion comparing themes of novels studied.

Week 9

Conclude discussion of The Age of Innocence; evaluate student work by quizzing.

Discuss The Great Gatsby with consideration of times and author's background.

Assign for reading To Kill a Mockingbird.

Week 10

Assign for reading Winesburg, Ohio and An American Tragedy.

Explore themes and characters from To Kill a Mockingbird; quiz.

Week 11

Discuss Winesburg, Ohio and An American Tragedy.

Assign the novel Hiroshima.

Encourage the students to contemplate the theme from Hiroshima.

Have students identify in essay form the subject, theme, and thesis of one of the novels studied.

Week 12

Conclude discussion of Hiroshima.

Discuss An American Tragedy.

Correlate themes from all novels.

Have students compare the character development from all the novels studied in the course.

Culminate with a panel discussion emphasizing themes and characters of all novels.

Administer test covering all activities.

Suggested Approaches

Select novels to study according to student needs.

Schedule a number of class periods in the library so that students may work on oral presentations from supplementary reading.

Conduct panel discussions comparing and contrasting themes and characters.

Require written compositions on various appropriate topics pertaining to the novels.

Employ the use of appropriate filmstrips and records.

Ask students to examine title clues in relation to the novels they read.

Have students identify in a short paper the subject, theme, and thesis of one or more novels studied in class.

Assign a short paper in which students determine the basic drives found in the novels read and require students to substantiate their opinions using direct quotations from the novels.

Supplementary Materials

Filmstrips

The Adventures of Huckleberry Finn	Ed. Prod. 1966
Samuel Clemens	McGraw-Hill 1955
Tom Sawyer Whitewashes the Fence	EBF 1956

Records

"Mark Twain Tonight"—Hal Holbrook	Columbia OL5440
"The Scarlet Letter and The Great Stone Face"	Caedmon TC-1197
"Understanding and Appreciation of the Novel"	Folkways F19119

Films

Ernest Hemingway I and II	F928 Hem
Huckleberry Finn and the American Experience	817.4 Huc
Mark Twain's America I and II	F817.3 Mar
Novel: What it is, What it's about, What it does.	809.3 Nov

Bibliography

Anderson, Sherwood. Winesburg, Ohio. New York: Compton Viking Press, 1960.

Bradley, Sculley, and others. The American Tradition in Literature. New York: W. W. Norton and Company, Inc., 1956.

Dreiser, Theodore. An American Tragedy. New York: New American Library, 1960.

Fitzgerald, F. Scott. The Great Gatsby. New York: Charles Scribner Sons, 1920.

Hawthorne, Nathaniel. The House of Seven Gables. New York: New American Library, 1961.

______. The Scarlet Letter. New York: Bantam Books, Inc., 1965.

Hersey, John. Hiroshima. New York: Bantam Books, Inc., 1960.

James, Henry. The Turn of the Screw. New York: Dell Publishing Company, 1966.

[illegible], Inc., [illegible]

Lee, Harper. _To Kill a Mockingbird_. New York: Popular Library, Inc., 1962.

Lewis, Sinclair. _Arrowsmith_. New York: New American Library, 1961.

______. _Babbitt_. New York: New American Library, 1949.

______. _Main Street_. New York: New American Library, 1961.

Melville, Herman. _Billy Budd & Other Tales_. New York: New American Library, 1968.

______. _Moby Dick_. New York: New American Library, 1963.

Twain, Mark. _The Adventures of Huckleberry Finn_. New York: Washington Square Press, 1969.

______. _The Adventures of Tom Sawyer_. New York: Dell Publishing Company, 1962.

Wharton, Edith. _Age of Innocence_. New York: New American Library, 1962.

MAJOR KENTUCKY AUTHORS: JESSE STUART (Phase 3-5)

Course Description

This course provides students the opportunity to read and to study so that they can familiarize themselves with the contributions which one major American writer, a Kentuckian, has made to the field of literature.

Achievement Level

The students should have average or above reading ability, an interest in the regional literature of Kentucky, and a desire to expand their understanding through an in-depth study of the writings of Jesse Stuart.

General Objectives

To explain how a native Kentucky writer effectively deals with the universal themes of love, death, living, and heartache

To help the students to understand the culture and heritage of Eastern Kentucky

Specific Objectives

To broaden the students' understanding of one Kentuckian's contributions to American and world literature

To provide the students with the experience of analyzing a major Kentucky writer

To encourage an empathetic response from the student to the style of Mr. Stuart's writing as it relates to the understanding of one's own cultural heritage

Course Outline

I. Introduction

   A. Biographical and cultural history of the Stuart family in Eastern Kentucky

   B. Influences of Mr. Stuart's early educational training upon his decision to become a writer

II. Areas of literary contributions

  A. The Short Story

  B. The Novel

  C. Poetry

  D. "Truthful Stories"

  E. Biography

III. Course evaluation

Twelve Weeks' Plan

Weeks 1-2

Introduce to the class the basic requirements of the course (e.g., design of class meetings, basis of grading, and committee projects).

Divide the class into student committees.

Assign approximate date for each committee to have reports and presentations prepared; emphasize the importance of the committees' having enough copies of their written reports to hand to each member of the class (a student notebook relating to Mr. Stuart's form and style as a writer will result from both lecture notes and committee reports).

Secure a guest lecturer (e.g., Mr. Lee Pennington--see Resource Personnel).

Relate to the class through teacher lectures the family and geographical background of Mr. Stuart.

Supply biographical and educational history (e.g., who or what served as Stuart's first inspiration toward writing as a career).

Week 3

Present through lectures a resumé of Mr. Stuart as a short-story writer (e.g., number published and sources).

Ask the students to read five selections from A Jesse Stuart Reader (e.g., "This Farm for Sale," "Old Op and the Devil," "Battle with the Bees," "Wild Plums," and "A Ribbon for Baldy").

Encourage students to discuss other Kentucky writers who have made contributions to this writing form.

Have a student committee make oral and written presentations; give a copy of report to each student (refer to Suggestions for Teaching English, Grade 9-12, 1969 Revision, Jefferson County Board of Education, pp. 70-73 for various approaches that the student committees can use. Each presentation should be different so that there will be a variety of reports).

Weeks 4-5

Discuss the structure of three of the Stuart novels (e.g., Hie to the Hunter, Mr. Gallion's School, and Daughter of the Legend).

Develop and explain their qualities (e.g., use of language, content, and appeal).

Suggest to student committee they use Taps for Private Tussie as a basis for oral and written reports. Remind committee of necessity of furnishing a copy to each class member.

Relate the study of Stuart's novel form to other Kentucky writers who have made contributions in this area (e.g., A. B. Guthrie, Billy Clarke, or Wendell Berry).

Weeks 6-7

Explain Mr. Stuart's contributions to poetry (e.g., naturalistic qualities, recognition of the beauty of simplicity, use of universal themes such as love, death, living, and heartache).

Use Kentucky Is My Land as a basis of study.

Discuss briefly other Kentucky writers who have made significant contributions to this writing form (e.g., Wendell Berry, Lee Pennington).

Have student committees present oral and written reports. Suggest they use poetry selections from Harvest of Youth, Man With a Bulltongue Plow or Album of Destiny. Copy of written report to be given to each member of the class.

Weeks 8-9

Present material by lecture and class participation to substantiate theory that the pattern of writing loosely called "truthful stories" is one of Mr. Stuart's important contributions to literary form.

Examine three selections (e.g., "Mad Davids and a Mechanical Goliath," "Does the Army Always Get Its Man?", and "Nest Egg").

Determine whether other Kentucky writers have effectively used this same literary form.

Have oral and written presentations by a student committee. Recommend they examine selections from Tales from the Plum Grove Hills, Come Gentle Spring and My Land Has a Voice. Remind committee to prepare copies for complete class.

Weeks 10-11

Relate Mr. Stuart's style of biographical writing to that of other Kentucky writers (e.g., Wendell Berry, Janice Holt Giles).

Present a brief analysis through lectures of the book Year of My Rebirth.

Encourage the committee members to use God's Oddling and Daughter of the Legend as a basis for their research. Committee is to be responsible for having enough copies for each member of the class.

Week 12

Require a student evaluation of the course content. Many forms of testing or evaluation may be used. This will be limited only by the general interest of the teacher. Some suggestions might include a detailed objective test based upon the lectures and committee reports; a subjective test based upon some facet of Mr. Stuart's writings; a final summarization of the reports; or a game such as a "College Bowl" presentation.

Bibliography

Books

Clark, Mary Washington. Jesse Stuart's Kentucky. New York: McGraw-Hill, 1968.

Dixon, Mae D. Jesse Stuart and Education. Western Kentucky University, 1952, M.A. thesis, 64 leaves.

Pennington, Lee. The Dark Hills of Jesse Stuart; A Consideration of Symbolism and Vision in the Novels of Jesse Stuart. Cincinnati: Harvest Press, 1967.

Stuart, Jesse. Beyond Dark Hills. New York: E. P. Dutton and Co., 1938.

______. Come Gentle Spring. New York: McGraw-Hill, 1969.

______. Daughter of the Legend. New York: McGraw-Hill, 1965.

______. God's Oddling. New York: McGraw-Hill, 1960.

______. Harvest of Youth. Howe, Oklahoma: The Scroll Press, 1930.

______. Hie to the Hunters. New York: Whittlesey House, 1950.

______. A Jesse Stuart Harvest. New York: Dell Publishing Co., 1965.

______. A Jesse Stuart Reader. New York: McGraw-Hill, 1963

______. Man with a Bull-tongue Plow. New York: E. P. Dutton and Co., 1934.

______. Mr. Gallion's School. New York: McGraw-Hill, 1967.

______. My Land Has a Voice. New York: McGraw-Hill, 1966.

______. Tales from the Plum Grove Hills. New York: E. P. Dutton and Co., 1946.

______. Taps for Private Tussie. New York: E. P. Dutton and Co., 1943.

______. To Teach, To Love. New York: World Publishing Co., 1970.

______. The Year of My Rebirth. New York: McGraw-Hill, 1956.

Resource Personnel

Clark, Mary Washington, Authoress, Bowling Green, Kentucky.

Creason, Joe, Columnist, Courier-Journal, Louisville, Kentucky.

Dixon, Mae D. (Mrs. Harvey), Supervisor, Louisville, Kentucky.

Pennington, Joy, Teacher, Jefferson Community College, Louisville, Kentucky.

Pennington, Lee, Teacher, Jefferson Community College, Louisville, Kentucky.

Thornbury, Robert A., Executive-Director, Kentucky Heart Association, Louisville, Kentucky

Audiovisuals

Clippings--Courier-Journal, Louisville, Kentucky.

Film--Heart of a Town, American Heart Association, 1964.

Prints and Photographs--Green Bow Press, Louisville, Kentucky, 1970.
Hubert A. Jernigan, Teacher, Doss High School, Louisville, Kentucky.

Tapes--Jesse Stuart Creative Writing Workshop, Murray State University, Murray, Kentucky, Summer, 1969.

INTRODUCTION TO SCIENCE FICTION (Phase 3-5)

Course Description

Science Fiction involves the study of imaginative literature examining future probabilities. The willing suspension of disbelief on the reader's part is enhanced by the supra position of scientific credibility. Students will explore and critically evaluate speculations in physical science, space, time, social science, ontology and philosophy. Emphasis is placed upon a thematic yet chronological approach involving the students in creative and analytical writing, critical analysis, reading skills, and oral expression.

Achievement Level

An expressed interest in the course material should be indicated by the students. Reading and writing skills should be on par with grade expectations.

General Objectives

To encourage reading for pleasure

To stimulate analytical thinking

To engender an understanding of the Science Fiction media

To provide a basis for understanding social conflicts

To produce an atmosphere for oral communication

Specific Objectives

To demonstrate the Novel and Short-Story form of literary expression

To encourage written expression via grammatical and structural English

To involve students in an awareness of literary characterization

To correlate literary philosophies with their counterparts in the Science Fiction genre

Materials Provided for Students

Data sheet on characterization

Data sheet on psychological themes

Outline sheet on history of Science Fiction

Outline sheet on Novel form

215

Outline sheet on Short Story form

Recordings

Books

Asimov, Isaac. Caves of Steel

Bradbury, Ray. Fahrenheit 451

______. Medicine for Melancholy

Campbell, John (ed.). Countercommandment

Clarke, Arthur C. 2001: A Space Odyssey

Frank, Pat. Alas, Babylon

Harrison, Harry (ed.). Authors' Choice

Heinlein, Robert. Farnham's Freehold

______. The Door Into Summer

Howard, Robert E. Conan the Conqueror

Norton, Andre. The Zero Stone

Wells, H. G. The Time Machine.

Course Outline

- I. Introduction
  - A. Define Science Fiction
  - B. Introduce history of Science Fiction
    - 1. Representative authors
    - 2. Important works
- II. Examine Science Fiction themes
  - A. Adventure themes
  - B. Time travel-- discovery devices
  - C. Society-- criticism and conflict
  - D. Psychological
  - E. Worldwide disaster or "after the bomb"

III. Correlation and evaluation

Twelve Weeks' Plan

Week 1

Formulate with the students class goals; explain course requirements.

Outline the purpose, format, and number of required themes.

Present history of Science Fiction--discussing early proponents and reading representative works: Jules Vernes, Edgar Allan Poe, H. G. Wells, Mary Shelley, and Cyrano De Bergerac.

Provide outline of Science Fiction genre.

Define and discuss definition of Science Fiction; use *Authors' Choice* as an introduction to the medium.

Provide biographical material on the authors in *Authors' Choice*.

View the film, *Writers: Science Fiction*.

Discuss individual stories in application to the course outline.

Emphasize the authors' notes on their stories and discuss the creative process.

Week 2

Assign students a creative short story based on a science fiction theme.

Provide students with a thematic outline of science fiction; discuss and apply to *Authors' Choice*.

Evaluate student retention of science fiction history, themes, and awareness of reading material assigned.

Introduce adventure unit by reading *Conan the Conqueror*.

Induce an understanding of the epic hero contrasted with modern hero and anti-hero.

Week 3

Discuss various hero types, their motivations and effect in a society.

Read *The Zero Stone* and contrast and compare hero types.

Evaluate adventure unit.

Initiate time-travel theme; assign and discuss *The Time Machine*.

View the film on H. G. Wells.

Consider the nature of time and its various paradoxes.

Week 4

Read The Door Into Summer.

Quiz students on time-travel theme.

Show students how science fiction devices enable the author to focus on individual man.

Allow students to discuss similarities and differences in authors' styles and messages.

Week 5

Examine the "robot dilemma" and read Caves of Steel.

Help students to understand the novel form.

Provide students with evaluation measurement.

Assign outside book report from supplementary list.

Initiate society unit.

Help students to distinguish types of societies.

Week 6

Assign Fahrenheit 451; allow in class time for reading and discussion.

View film on Ray Bradbury.

Discuss with students the concept of the Romantic Utopia.

Ask students to recognize the themes in the novel.

Explore the characterizational devices and examine the imagery used by Bradbury.

Evaluate student work by quizzing.

Week 7

Assign 2001: A Space Odyssey.

Lead the students in determining the symbolism involved.

Assign written composition comparing and contrasting 2001 and Fahrenheit 451.

Week 8

Assign outside reading from booklist; essay book report.

Introduce psychological theme to students; use supplementary fact sheet on psychology.

Read Medicine for Melancholy.

Utilize Bradbury recording to emphasize Romantic style.

Ask students to develop themes.

Evaluate students' progress and understanding of themes.

Week 9

Make a study of the Short Story form.

Emphasize techniques of characterization.

Recognize student understanding by essay evaluation.

Begin study of Countercommandment.

Ask students to compare and contrast various stories in Countercommandment and Medicine for Melancholy.

Week 10

Introduce Worldwide Disaster unit to students.

Discuss relation of mutation science fiction to other plays.

Begin Farnham's Freehold as example of middle class survival.

Inject a discussion of J. G. Ballard's novels at this point.

Week 11

Have students make a series of posters depicting survival techniques useful in various disasters.

Ask students to read Alas, Babylon as a contrast to Heinlein.

Assign an essay comparing and contrasting Heinlein and Frank's versions.

Week 12

Study and discuss contemporary themes and conflicts.

Review for final exam over novels and short stories read and studied to date.

Evaluate the course with the students.

Administer final test.

219

Supplementary Reading List

Asimov, Isaac, Currents of Space.

______. Fantastic Voyage.

______. Nine Tomorrows.

______. Trilogy.

Blish, James. A Case of Conscience.

______. Cities in Flight.

______. Star Trek.

Bradbury, Ray. Blades of Mars.

______. Golden Apples of the Sun.

______. R Is for Rocket.

______. The Illustrated Man.

______. The Martian Chronicles.

Brudick, Eugene. Fail-Safe.

Delany, Samuel R. Babel-17.

______. The Einstein Intersection.

Ellison, Harlan. Dangerous Visions.

Heinlein, Robert. Glory Road.

______. The Moon Is a Harsh Mistress.

______. Stranger in a Strange Land.

Henderson, Zenna. Pilgrimage.

Hoyle. Ossian's Ride.

Keyes, Daniel. Flowers for Algernon.

Miller, Walter. Canticle for Leibowitz.

Niven, Larry. Neutron Star.

Panshin, Alexei. Rite of Passage.

Silverberg, Robert. Nightwings.

Vonnegut, Kurt, Jr. Cat's Cradle.

______. The Sivens of Titan.

Wells, H. G. War of the Worlds.

Wilhelm, Kate. The Downstairs Room.

Zelazny, Roger. Four for Tomorrow.

______. Lord of Light.

______. This Immortal.

Supplementary Materials

Recordings

"Meredith reads Bradbury"	LA 30004 Lively Arts
"War of the Worlds" (Orson Welles)	DR 45

Films

H. G. Wells, Man of Science $6.75	KS-293 I. U.
Ray Bradbury	Dist.-MLA 1964
Writers: Science Fiction $6.75	KS-300 I. U.

Bibliography

Amis, Kingsley. New Maps of Hell. New York: Harcourt, Brace and Company, 1960.

Franklin, Bruce. Future Perfect. New York: Oxford University Press, 1966.

Moskowitz, Sam. Explorers of the Infinite. New York: The World Publishing Company, 1963.

221

LITERATURE OF SOCIAL PROTEST (Phase 3-5)

Course Description

Literature of Social Protest is designed to acquaint the student with both historical and contemporary literary expressions of social criticism. The different genres will be studied as well as background political and social situations as reasons for the various authors' protests. The students will be given an opportunity to write literature of social protest.

Achievement Level

The students should be average and above average in academic ability and interested in studying literature as it is used for purposes of social protest.

General Objectives

To study an overview of historical and contemporary literature which was written for the purpose of social protest

To examine effectiveness of literature of social protest on problems of particular societies

Specific Objectives

To explore specific social and political situations in historical and contemporary societies which brought about literature of social protest

To study effectiveness of different genres in this particular kind of literature

To provide opportunities for literary expressions of students' social protests

Materials Provided for Students

Albee, Edward. The Zoo Story

Aristophanes. The Frogs

Bellamy, Edward. Looking Backward, 2000-1887

Chambers, Bradford, and Rebecca Moon (eds.). Right On

Dickens, Charles. Hard Times

Dryden, John. Mac Flecknoe (stencil)

Dylan, Bob, Joan Baez, Paul Simon, John Lennon and Paul McCartney. Song Lyrics (stencil)

222

Erasmus. The Praise of Folly (stencil)

Gehlmann, John, and Mary Ruies Bowman. Adventures in American Literature

Inglis, Rewey, and others. Adventures in English Literature (Olympic edition)

Loban, Walter, and others. Adventures in Appreciation (Olympic edition)

Lowenfels, Walter (ed.). Writing on the Wall: One Hundred Eight American Poems of Protest

Mencken, H. L. "On Being an American" (stencil)

More, Thomas. Utopia (stencil)

Plato. The Republic

Sinclair, Upton. The Jungle

Swift, Jonathan. A Modest Proposal (stencil)

Thoreau, H. D. "Civil Disobedience" (stencil)

Twain, Mark. Gilded Age (stencil)

Wright, Richard. Native Son

Course Outline

I. Historical aspects of social protest

  A. Classical expressions of social protest

    1. Plato

    2. Aristophanes

    3. Other dramatists and philosophers

  B. Medieval literature of social protest

    1. Thomas More

    2. Erasmus

   3. Other medieval writers
      a. Machiavelli
      b. Chaucer
      c. Dante

C. Seventeenth Century
   1. Dryden
   2. Other important writers
      a. John Milton
      b. Molière
      c. Dramatists
         (1). Congreve
         (2). Jonson
         (3). Goldsmith

D. Age of Reason
   1. Alexander Pope
   2. Jonathan Swift
   3. Rousseau
   4. Poets
      a. Oliver Goldsmith
      b. Thomas Gray
   5. American Revolution
      a. Thomas Paine
      b. Declaration of Independence

E. Nineteenth Century
   1. Romantic poets
   2. Charles Dickens
   3. Henry David Thoreau
   4. Samuel Clemens

224

- 5. Edward Bellamy
- 6. Other influences
  - a. Thomas Carlyle
  - b. Mahatma Gandhi

II. Modern literature of social protest

- A. "Muckrakers"
  - 1. Upton Sinclair
  - 2. Others
    - a. Frank Norris
    - b. Theodore Dreiser
- B. Black protest
  - 1. Leaders
    - a. Martin Luther King
    - b. Malcolm X
    - c. Eldridge Cleaver
  - 2. Poets and novelists
    - a. Langston Hughes
    - b. Richard Wright
    - c. James Baldwin
    - d. LeRoi Jones
    - e. Ralph Ellison
- C. Protest against war
  - 1. Poets
    - a. English poets after World War I
    - b. American poets of today
  - 2. Kurt Vonnegut, Jr., short story
  - 3. Magazine and newspaper articles and editorials

    4. Song lyrics

  D. Loss of identity

    1. Edward Albee's The Zoo Story

    2. Poets

    3. Song lyrics

  E. Culture

    1. Poetry

    2. H. L. Mencken

    3. Evelyn Waugh

    4. Vance Packard

    5. Ralph Nader

  F. Final points

    1. Institutional inertia

      a. Education

      b. Religion

    2. Pollution

    3. Urban crises

    4. Population explosion

III. Evaluation

Twelve Weeks' Plan

Week 1

Introduce briefly course requirements and procedures. Assign student reports on Cynics, Stoics, and Greek tragedians.

Examine expression of social protest in selection from Plato's Republic.

Discuss background for The Frogs by Aristophanes.

Read and discuss play.

Assign student reports on Dante and Machiavelli as medieval thinkers (due Week 2).

Week 2

Assign student report on John Milton and Restoration dramatists due at end of Week 2.

Present selection from Utopia for reading and discussion.

Examine excerpt from Erasmus' The Praise of Folly.

Study Mac Flecknoe as example of Seventeenth Century literary protest.

Assign student report on Rousseau and Thomas Carlyle due Week 3.

Week 3

Conduct discussions on the following works in order given:

Alexander Pope, "The Rape of the Lock"
Jonathan Swift, "A Modest Proposal"
Oliver Goldsmith, "The Deserted Village"
Thomas Gray, "Elegy Written in a Country Churchyard."

Week 4

Hear report on Rousseau.

Explore American revolutionary ferment in "The Declaration of Independence" and selection from "The Crisis" by Thomas Paine.

Explicate poetry of the Romantic Movement especially that of Wordsworth, Byron, Shelley, Southey, and Hood.

Begin reading for student-group-led discussion of Charles Dickens' Hard Times.

Week 5

Assign student report on Mahatma Gandhi due at end of Week 5.

Finish Dickens' novel.

Assign comparative essay on issues and selections studied so far in relation to contemporary problems and situations.

Study selection "Civil Disobedience."

Explore Samuel Clemens' comments on Nineteenth Century America in The Gilded Age.

Assign report on the "Muckrakers" due Week 6.

Begin study of utopian social protest through Edward Bellany's Looking Backward, 2000-1884.

Week 6

Finish Looking Backward, 2000-1884.

Hear report on "Muckrakers."

Examine The Jungle as example of muckraking and its political effect (Pure Food and Drug Act).

Week 7

Examine subjectively historical expressions of literature of social protest.

Initiate examination of Negro protest movement beginning with speeches and autobiographical excerpts of Martin Luther King, Malcolm X, and Eldridge Cleaver.

Assign student reports on NAACP, CORE, SCLS, and Black Panthers due Week 8.

Examine protest of Negroes through the poetry of Countee Cullen, Langston Hughes, LeRoi Jones, Claude McKay, Arna Bontemps, and Gwendolyn Brooks.

Begin reading selected portions of Richard Wright's book, Native Son.

Week 8

Finish examination of Native Son.

Seek individual and group reaction to Wright's experiences.

Hear reports.

Introduce literature of protest concerning war.

Inspect themes of post-World War I poets such as Siegfried Sassoon, W. H. Auden, Rupert Brooke, Wilfred Owen, and Carl Sandburg.

Week 9

Make observations on contemporary poets who protest against war: John Berrigan, Richard Eberhart, Richard Wilbur, Lawrence Ferlinghetti, and Allen Ginsberg.

Have read aloud in class selections from Joseph Heller's Catch-22 for discussion.

Inspect lyrics of folksingers such as Bob Dylan and Joan Baez for protest against war.

Instruct students to bring to class examples of direct literary protest or discussions of war from magazines and newspapers.

Week 10

Read short story, "The Barnhouse Effect," by Kurt Vonnegut, Jr.

Add reading selections from Our Own Worst Enemy by William J. Lederer.

Discuss influence of military-industrial complex.

Examine poetry of W. H. Auden, Morris Bishop, Vachel Lindsay, Paul Simon, and John Lennon and Paul McCartney plus T. S. Eliot and E. A. Robinson for protest against dehumanization and individual's loss of identity.

Select two students interested in drama to begin reading parts in Edward Albee's The Zoo Story.

Week 11

Finish The Zoo Story and form groups to discuss merits of the play as social protest.

Assign reports due at end of week on Evelyn Waugh, Vance Packard, and Ralph Nader.

Observe criticism of contemporary culture in poetry of John Ciardi, e. e. cummings, Gil Orlovitz, Ogden Nash, Karl Shapiro, Kenneth Patchen, Denise Levertov, and Carl Sandburg.

Read H. L. Mencken's essay, "On Being an American."

Assign panel discussion groups on following topics for next week:

- Institutional Inertia (e.g., Education, Religion)
- Pollution
- Urban Crises
- Population Explosion.

Week 12

Hear panel discussions.

Give students opportunity to write literature of social protest in any genre on any subject.

Evaluate course orally with students.

Test subjectively over contemporary section of material.

Suggested Approaches

At all times relate material to students' everyday lives.

Encourage students to write literature of social protest when they are motivated by class discussions.

Attempt to create and maintain an objective, open-minded atmosphere in the classroom at all times.

Supplementary Reading

Albee, Edward. An American Dream.

Aristophanes. The Birds.

_____. The Clouds.

_____. Lysistrata.

Baldwin, James. Nobody Knows My Name.

_____. Go Tell It on the Mountain.

Berrigan, John. Night Flight to Hanoi.

Bradbury, Ray. Fahrenheit 451.

Carlyle, Thomas. Past and Present.

Chaucer, Geoffrey. Canterbury Tales.

Cleaver, Eldridge. Soul on Ice.

Clemens, Samuel. "The Man that Corrupted Hadleyburg."

Crane, Stephen. Maggie, Girl of the Streets.

Dickens, Charles. David Copperfield.

_____. Oliver Twist.

Dreiser, Theodore. An American Tragedy.

Eliot, T. S. "The Wasteland."

Ellison, Ralph. The Invisible Man.

Fitzgerald, F. Scott. "The Rich Boy."

_____. The Great Gatsby.

Goldsmith, Oliver. The Way of the World.

Griffin, John H. Black like Me.

Hansberry, Lorraine. Raisin in the Sun.

Hellman, Lillian. "The Little Foxes."

Jonson. Every Man in His Humor.

Kenseth, Arnold (ed.). Poems of Protest, Old and New.

Kerouac, Jack. On the Road.

Langland, William. Piers Plowman.

Lederer, William J. Our Own Worst Enemy.

Lewis, Sinclair. Babbitt.

______. Elmer Gantry.

London, Jack. The People of the Abyss.

Machiavelli, Niccolo. The Prince.

Miller, Arthur. Death of a Salesman.

Molière. La Misanthrope.

Norris, Frank. The Octopus.

______. The Pit.

O'Connor, Flanner. That Which Rises Must Converge.

Odets, Clifford. Waiting for Lefty.

O'Neill, Eugene. "The Hairy Ape."

Orwell, George. 1984.

______. Animal Farm.

Paton, Alan. Cry, the Beloved Country.

______. Too Late the Phalarope.

Piri, Thomas. Down These Mean Streets.

Rausenbusch, Walter. The Inside of the Cup.

Rousseau. The Social Contract.

Skelton, John. Poetry.

Skinner, B. F. Walden Two.

Steffens, Lincoln. The Shame of the Cities.

Steinbeck, John. The Grapes of Wrath.

Vassiloris, Vassilas. Z.

Bibliography

Abrams, M. N. (ed.). The Norton Anthology of English Literature. Vol. I and II. New York: W. W. Norton and Co., Inc., 1962.

Blair, Walter (ed.). The Literature of the United States. Chicago: Scott, Foresman and Co., 1966.

Carlisle, Henry C., Jr. (ed.). American Satire in Prose and Verse. New York: Random House, 1962.

Durant, Will. The Story of Philosophy. New York: Pocket Library, 1957.

Ebenstein, William. Great Political Thinkers, Plato to the Present. New York: Holt, Rinehart and Winston, Inc., 1960.

Kearns, Francis E. (ed.). The Black Experience. New York: The Viking Press, 1970.

Kenseth, Arnold (ed.). Poems of Protest, Old and New. New York: Macmillan Co., 1968.

Walsh, Chad (ed.). Today's Poets. New York: Charles Scribner's Sons, 1964.

INTRODUCTION TO POETRY (Phase 3-5)

Course Description

Introduction to Poetry attempts to analyze poetry, seeking to calculate its influence on life. Explanation of forms, recognition of ideas, and interpretation of influences are stressed. Students work to develop their ability in oral reading and in composition through writing projects of interest to them. Discussions form major part of the class work.

Achievement Level

Students should be able to read with understanding and to discern the subject matter of poetry.

General Objectives

To encourage students' enjoyment of reading and listening to poetry

To guide students in achieving an appreciation of poetry and its influences

To lead students to discuss poetry with a degree of authority

To try to develop in the students a desire to create poetry

To use the writing of poetry as a learning experience

To lead the class in the reading of poetry of all types

Specific Objectives

To help the students learn to evaluate the forms and ideas of poetry

To determine through discussion, the interest value and influence of poetry

To provide frequent opportunity for oral reading

To develop student personal poetry journals of individual selections of poetry

Materials Provided for Students

Filmstrips

Maline, Julian L., and James Berkley. Studies in Poetry and Narrative and Lyric Poetry

Recordings

Supplementary Reading List

Course Outline

I. Introduction
    A. Listening to and reading of selected poems
    B. Discussion of poetic techniques, forms, and ideas
II. Studies in Poetry
    A. Songs and stories
        1. Lyric poetry
        2. Narrative poetry
    B. Experiencing poetry
        1. Impact of things
        2. Person to person
        3. Species of love
        4. Death and time
        5. Mysteries of life
        6. Emily Dickinson
        7. World of humor
III. Narrative and lyric poetry
    A. The world around us
    B. Man in conflict
    C. The mysterious and the unknown
    D. Love and friendship

234

E. The inner man

F. The quest for the good life

G. The cycle of life

IV. Review and evaluation

Twelve Weeks' Plan

Week 1

Define class requirements and stimulate interest in poetry.

Have students listen to and read poetry for interest value.

Show filmstrip of stanza forms and forms of verse.

Lead students to identify techniques, forms, and ideas of poetry.

Assign individual writing projects.

Allow time for practice in poetry writing.

Week 2

Assign poetry from "Songs and Stories" in text.

Discuss these poems mainly for their ideas and interest value; explain briefly their technique and form.

Ask students to bring in clippings of favorite poems; schedule oral readings of these clippings.

Week 3

Assign as silent reading poetry from "The Impact of Things" and "Person to Person."

Concentrate on student analyzation of poetry forms, ideas, and influence.

Arrange for the student to begin work in the library, gathering information for individual writing projects.

Evaluate learning with an objective test on poetry forms and techniques.

Week 4

Show students how to identify poetry forms and ideas in sections: "Species of Love" and "Of Death and Time."

Ask students to associate poetry with other forms of literature written on the same themes.

Practice student oral readings.

Schedule library time for writing projects.

Week 5

Show filmstrip on how to write a poem; practice writing poetry.

Help the students analyze the poetry in "The Mysteries of Life" and "Emily Dickinson."

Provide opportunity for student recitation of poetry from text or outside sources.

Give students library time to complete the first writing project.

Week 6

Explain humorous poetry in its various forms.

Encourage the students to write humorous poetry.

Evaluate knowledge gained with an essay test over themes and subjects.

Allow the students to compare and contrast the forms and themes of the first six weeks' poetry.

Week 7

Initiate the discussion of poetry from "The World Around Us."

Lead students in relating poetry to the politics of the world.

Assign second writing projects.

Week 8

Help students recognize themes and forms of poetry in "Man in Conflict."

Practice student oral readings.

Schedule recordings of poetry.

Assign readings to be due in Week Eleven.

Week 9

Encourage the students to create original poetry.

Have students evaluate poetry from "The Mysterious and the Unknown" and "Of Love and Friendship."

Use student oral readings of mysterious poems.

Work in the library with students to complete their second writing projects.

Test student knowledge with objective quiz over themes and ideas.

Week 10

Lead students in deciphering poetry from the section "The Inner Man."

Have students discuss the origin of poetry.

Read selected published student poems and some from the students in the class.

Allow students to work in the library to complete second writing projects.

Week 11

Discuss poetry form in "The Quest for the Good Life."

Present and complete student readings assigned in Week Eight.

Week 12

Initiate study of themes and forms of poetry in "The Cycle of Life."

Ask students to recall the predominant ideas of poetry in general.

Evaluate learnings with a subjective test.

Supplementary Reading List

Aiken, Conrad. Twentieth Century American Poetry.

Alexander, Albert Lewis. Poems That Touch the Heart.

Aloian, David. Poems and Poets.

Aristotle. Poetics.

Association for Childhood Education International. Sung Under the Silver Umbrella.

Auden, W. H. Collected Shorter Poems.

______. Poets of the English Language.

Auslander, Joseph. Winged Horse; The Story of the Poets and Their Poetry.

Becket, Samuel. Anthology of Mexican Poetry.

Benét, Laura. Famous American Poets.

_ ____. Famous Poets for Young People.

______. Young Edgar Allan Poe.

Benét, William Rose. Poems for Youth: An American Anthology.

Bernhardt, William F. Granger's Index to Poetry.

Blair, Walter. Approaches to Poetry.

Bouton, Josephine. Poems for the Children's Hour.

Bowlin, William R. A Book of Personal Poems.

Boyajian, Zabelle C. Armenian Legends and Poems.

Brewton, Sara. Bridled with Rainbows.

Brewton, Sara and John E. Sing a Song of Seasons.

Buckley, Jerome Hamilton, and George Benjamin Woods. Poetry of the Victorian Period.

Bullett, Gerald. Silver Poets of the Sixteenth Century.

Buranelli, Vincent. Edgar Allan Poe.

Burt, Mary E. Poems Every Child Should Know.

Canfield, Kenneth F. Selections from French Poetry.

Cecil, David, and Allen Tate. Modern Verse in English.

Church, Richard. Poems of Our Time.

Ciardi, John. Mid-Century American Poets.

Clarke, George Herbert. The New Treasury of War Poetry.

Clark, Thomas Curtis, and Robert Earle Clark. Poems for the Great Days.

Cole, William. A Book of Love Poems.

______. Eight Lines and Under.

______. Poems for Seasons and Celebrations.

______. Story Poems New and Old.

______. The Sea, Ships and Sailors.

Colum, Padraic. Roofs of Gold: Poems to Read Aloud.

Crane, Stephen. Poems of Stephen Crane.

Daiches, David. *Poems in English*.

Dalven, Rae. *Modern Greek Poetry*.

Daringer, Helen Fern. *The Poet's Craft*.

De Angeli, Marguerite. *My Poetry Book*.

De La Mare, Walter. *Bells and Grass*.

Deutsch, Babette. *Poetry Handbook; A Dictionary of Terms*.

Dickinson, Emily. *Poems for Youth*.

_____. *Poems of Emily Dickinson*.

Doane, Pelagie. *Small Child's Book of Verse*.

Emerson, Ralph Waldo. *Poems of Ralph Waldo Emerson*.

English Association. *The Modern Muse*.

_____. *Poems of Today 1*.

Evans Brothers Limited. *The Book of a Thousand Poems*.

Farjeon, Eleanor. *Eleanor Farjeon's Poems for Children*.

Felleman, Hazel. *Poems That Live Forever*.

_____. *The Best Loved Poems of the American People*.

Ferris, Helen Josephine. *Favorite Poems, Old and New*.

Field, Rachel. *Taxis and Toadstools*.

Francis, Robert. *Come Out Into the Sun; Poems New and Selected*.

Friar, Kimon, and John Malcolm Brinnin. *Modern Poetry, American and British*.

George, David L. *The Family Book of Best Loved Poems*.

Green, Roger Lancelyn. *A Century of Humorous Verse 1850-1950*.

Grigson, Geoffery. *Before the Romantics*.

Grover, Edwin Osgood. *The Nature Lover's Knapsack*.

Hall, Donald. *A Poetry Sampler*.

Hall, Donald, and others. *New Poets of England and America*.

Hannum, Sara. *Lean Out of the Window; An Anthology of Modern Poetry*.

Harrington, Mildred P. *Our Holidays in Poetry*.

Harrington, Mildred and Josephine H. Thomas. Our Holidays in Poetry.

Hayward, John. The Faber Book of English Verse.

Hazeltine, Alice Isabel. Year Around, Poems for Children.

Hebel, J. William, and others. Tudor Poetry and Prose.

Hemphill, George. Discussions of Poetry, Rhythm and Sound.

Henley, William Ernest. Lyra Herioca.

Herrick, Robert. Poems of Robert Herrick.

Herrington, H. W. English Masterpieces.

Higham, T. F., and C. M. Bowra. The Oxford Book of Greek Verse in Translation.

Hill, Caroline M. The Worlds Great Religious Poetry.

Hillyer, George. In Pursuit of Poetry.

Hoagland, Kathleen. 1000 Years of Irish Poetry.

Holmes, John. A Little Treasury of Love Poems.

Hubbard, Alice. The Golden Flute; An Anthology of Poetry for Young Children.

Hughes, Langston. New Negro Poets.

______. Poetry of the Negro, 1746-1749.

Humphries, Rolfe. New Poems by American Poets No. 2.

Kieran, John. Poems I Remember.

Kilmer, Joyce. Joyce Kilmer's Anthology of Catholic Poets.

Knapp, Edgar H. Introduction to Poetry.

Kreymborg, Alfred. An Anthology of American Poetry.

Lawson, James Gilchrist. The Best-Loved Religious Poems.

______. The World's Best Loved Poems.

Leach, Henry Goddard. A Pageant of Old Scandinavia.

Leach, MacEdward. The Ballad Book.

Leavens, Robert French and Mary Agnes. Great Companions Vol. 1.

______. Great Companions Vol. 11.

Le Gallienne, Richard. The Le Gallienne Book of American Verse.

______. The Le Gallienne Book of English Verse.

Leggert, Glenn. 12 Poets.

Leslie, Shane. An Anthology of Catholic Poets.

Lewis, C. Day. Palgrave's Golden Treasury (Expanded).

Lieberman, Elias. Poems for Enjoyment.

Lind, L. R. Lyric Poetry of the Italian Renaissance.

Lomax, John A. and Alan. American Ballads and Folk Songs.

Longfellow, Henry Wadsworth. Complete Poetical Works.

Longsworth, Polly. Emily Dickinson: Her Letters to the World.

Love, Katherine. A Pocketful of Rhymes.

Lowry, Howard Foster, and Willard Thorp. An Oxford Anthology of English Poetry.

Luccock, Halford E., and Frances Brentano. The Questing Spirit.

MacDiarmid, Hugh. Golden Treasury of Scottish Poetry.

MacDonagh, Donagh, and Lennox Robinson. The Oxford Book of Irish Verse.

MacKenzie, Richard Charlton. The New Home Book of Best Loved Poems.

Mackie, R. L. A Book of Scottish Verse.

Markham, Edwin. The Book of Modern English Poetry.

Masefield, John. A Sailor's Garland.

______. My Favorite English Poems.

McCarrick, Elizabeth, and Florence Adams. Highdays and Holidays.

McNeil, Horace. Living Poetry.

Merrill, A. Marion, and Grace E. W. Sprague. Contemporary Verse.

Modern Library. Medieval Epics.

Morrison, James Dalton. Masterpieces of Religious Verse.

Morrison, Lillian. Sprints and Distances; Sports in Poetry and the Poetry in Sport.

Niebling, Richard F. A Journey of Poems.

Ninomiya, Kakamichi, and D. J. Enright. The Poetry of Living Japan.

Noyes, Alfred. The Golden Book of Catholic Poetry.

Oates, Whitney Jennings, and Charles Theophilus Murphy. Greek Literature in Translation.

Palgrave, Francis Turner. The Golden Treasury.

______. The Golden Treasury of Songs and Lyrics.

Parker, Elinor. The Singing and the Gold: Poems Translated from World Literature.

Parks, Edd Winfield. Essays of Henry Timrod.

Parrish, Maxfield. Poems of Childhood.

Patterson, Elizabeth. Saint Frances and the Poet.

Payne, Robert. The White Pony.

Peacock, W. English Verse Vol. I. Early Lyrics to Shakespeare.

______. English Verse Vol. II. Champion to the Ballads.

______. English Verse Vol. III. Dryden to Wordsworth.

______. English Verse Vol. IV. Scott to Elizabeth B. Browning.

______. English Verse Vol. V. Longfellow to Rupert Brooke.

Pertwee, Ernest Guy. The Riceter's Treasury of Scenes and Poems.

Plotz, Helen. Imagination's Other Place: Poems of Science and Mathematics.

______. Poems from the German.

Poe, Edgar Allan. Complete Stories and Poems of Edgar Allan Poe.

______. Poems of Edgar Allan Poe.

______. Selected Poetry and Prose.

______. Tales and Poems of Edgar Allan Poe.

Poetry Society of America. The Golden Year: The Poetry Society of America Anthology.

Pratt, E J. Heroic Tales in Verse.

Preminger, Alex. Encyclopedia of Poetry and Poetics.

Reeves, James. The Modern Poet's World.

Resnick, Seymour, and Jeanne Pasmantier. *An Anthology of Spanish Literature*.

Rhys, Ernest. *The Golden Treasury of Longer Poems*.

Rickert, Edith. *Ancient English Christmas Carols MCCCC to MDCC*.

Rittenhouse, Jessie B. *The Little Book of American Poets*.

______. *The Little Book of Modern British Verse*.

______. *The Little Book of Modern Verse*.

______. *The Second Book of Modern Verse*.

______. *The Third Book of Modern Verse*.

Roberts, Michael. *The Faber Book of Modern Verse*.

Robinson, Lennox. *A Golden Treasury of Irish Verse*.

Rodman, Seldon. *A New Anthology of Modern Poetry*.

______. *The Poetry of Flight*.

Rollins, Hyder E., and Herschel Baker. *The Renaissance in England*.

Roosevelt, Alice and Theodore. *The Desk Drawer Anthology*.

Ross, David. *Poet's Gold*.

Schauffler, Robert Haven. *The Poetry Cure*.

______. *Thanksgiving*.

Sechrist, Elizabeth (Hough). *Poems for Red Letter Days*.

Sell, Violet, and others. *Subject Index to Poetry for Children and Young People*.

Simon, Charlie May (Hogue). *Lays of the New Land*.

Smith, Chard Powers. *Poets of the Twenties: 100 Great Poems*.

Smith, Elva Sophronia. *Just for Fun: Humorous Stories and Poems*.

Smith, Elva Sophronia, and Alice Isabel Hazeltine. *The Christmas Book of Legends and Stories*.

Smith, Janet Adam. *The Faber Book of Children's Verse*.

______. *The Looking Glass Book of Verse*.

Smith, P. G., and J. F. Wilkins. *The Sheldon Book of Verse--Book I*.

______. *The Sheldon Book of Verse--Book II*.

______. The Sheldon Book of Verse--Book III.

______. The Sheldon Book of Verse--Book IV.

Snell, Ada L. Where Birds Sing.

Spender, Stephen. Concise Encyclopedia of English and American Poets.

Stephens, James, and others. English Romantic Poets.

Sweetkind, Morris. Teaching Poetry in High School.

Swenson, May. Poems to Solve.

Therese, Sister M. I Sing of a Maiden.

Thwing, Walter E. Best Loved Story Poems.

Untermeyer, Louis. Lives of the Poets; The Story of One Thousand Years of English and American Poetry.

______. Forms of Poetry.

______. Modern American Poetry.

______. Modern British Poetry.

______. The Magic Circle: Stories and People in Poetry.

______. The Paths of Poetry; Twenty-Five Poets and Their Poems.

______. Yesterday and Today.

Van Doren, Mark. An Anthology of World Poetry.

Walker, F. C., and W. M, Macdonald. Poems Chiefly Narrative.

Wallis, Charles. A Treasury of Poems for Worship and Devotion.

Walsh, Thomas. The Catholic Anthology.

Ward, Aileen. John Keats, the Making of a Poet.

Ward, Herman M. Poems for Pleasure.

Wells, Carolyn. A Nonsense Anthology.

______. A Parody Anthology.

Werner, Jane. The Golden Book of Poetry.

Wheeler, Charles B. The Design of Poetry.

Wheelock, John Hall. What Is Poetry?

Wilkinson, Marguerite. *New Voices: An Introduction to Contemporary Poetry*.

Williams, Oscar. *Master Poems of the English Language*.

Wright, Thomas. *Reading Poems: An Introduction to Critical Study*.

Wolfe, Don M. *A Study of Poetry*.

Wollman, Maurice, and Kathleen B. Parker. *The Harrap Book of Modern Verse*.

Woods, George Benjamin. *Poetry of the Victorian Period*.

Wright, Judith (ed.). *New Land, New Language, an Anthology of Australian Verse*.

Supplementary Materials

Recordings

"Forms of Poetry"	eav	LE 7620 -25
"Treasury of Great Poetry"	Listening Library	A 1626
"Understanding and Appreciation of Poetry"	Folkway Records	FL 9120
"Prose and Poetry Enrichment Records"	L. W. Singer Company	
"Famous Poems That Tell Great Stories"	Decca Records	DL 9040
"Poet's Gold"	RCA Victor	LM 1813
"Poems by Emily Dickinson"	NCTE	
"Ralph Waldo Emerson"	Folkways Records	FL 9758
"Robert Frost Reads His Poetry"	Caedmon	TC 1060
"Evangeline"	Folkways Records	FL 9502
"Poetry of Edna St. Vincent Millay"	Caedmon	TC 1024
"The Poetry of Carl Sandburg"	Caedmon	TC 1150
"From 'Leaves of Grass' by Walt Whitman"	Centenary Celebration Album	
"American Poetry to 1900"	eav	LE 7550-55
"Story Poems"	eav	LE 7615
"The Golden Treasury of American Verse"	Spoken Arts	772
"Great British Narrative Poems"	Encyclopaedia Britannica	
"Great American Poetry"	Caedmon	TC 2009

"Poetry by Browning"	Caedmon	TC 1048
"Rime of the Ancient Mariner"	Argo Recording	SA 790
"John Masefield"	Caedmon	TC 1147
"Poetry of Tennyson"	Caedmon	TC 1080
"Poetry of Wordsworth"	Caedmon	TC 1026
"Great Poems of English Language"	Poetry Records	PR 400
"Hearing Poetry"	Caedmon	TC 1021
"Palgraves Golden Treasury"	Caedmon	TC 2011
"Sonnets From the Portuguese"	Caedmon	TC 1071

Filmstrips

Stanza Forms and Forms of Verse	McGraw-Hill	1958
Sound Effects in Poetry	McGraw-Hill	1958
Rhythm in Poetry	McGraw-Hill	1958
How to Write a Poem	McGraw-Hill	1958
Getting Meaning from Poetry	McGraw-Hill	1958
Figures of Speech	McGraw-Hill	1958
Longfellow's Evangeline	McGraw-Hill	1955
Chaucer's Prologue Part 1 and 2	Common Ground, London	1948
Great British Narrative Poems	Encyclopaedia Britannica	1954
Robert Burns	Hulton Press	
Emily Dickinson	Encyclopaedia Britannica	1954
James Russell Lowell	Encyclopaedia Britannica	1954
Henry Wadsworth Longfellow	EBF	1956
Edgar Allan Poe	McGraw-Hill	1955
John Greenleaf Whittier	McGraw-Hill	1955

Walt Whitman	Encyclopaedia Britannica	1954
Louisa May Alcott	McGraw-Hill	1955
Sidney Lanier	Encyclopaedia Britannica	1954
William Cullen Bryant	Encyclopaedia Britannica	1954

Bibliography

Commission on English. *12,000 Students and Their English Teachers*. Princeton, New Jersey: College Entrance Examination Board, 1968.

Leahy, William. *Fundamentals of Poetry*. Chicago: Kenneth Publishing Company, 1963.

Maline, Julian L., and James Berkley. *Narrative and Lyric Poetry*. New York: The L. W. Singer Company, 1967.

______. *Studies in Poetry*. New York: The L. W. Singer Company, 1967.

Perrine, L. *Sound and Sense: An Introduction to Poetry*. New York: Harcourt, Brace and World, Inc., 3rd Edition. n.d.

USOE Project 661691. *Project APEX: Appropriate Placement for Excellence in English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

247

HUMANITIES I (Phase 1-3)

Course Description

In this course students study the contribution to art, sculpture, architecture, music, literature and philosophy made by ancient Athens, Renaissance Florence, and modern Louisville. This humanistic study provides opportunities to investigate questions about the nature of the good man, the good life, and the good society.

Achievement Level

Students should be able to present their views in a class discussion, take notes with direction from the teacher, listen with understanding, and have a curiosity about their cultural heritage.

General Objectives

To help students learn a "conceptual scheme" from the humanities

To present an inquiry into the humanities of the past that touches the interests and illuminates the problems of the modern student

To become aware of the importance of asking questions about the nature of the good man, the good life, and the good society

To expand the students' humanistic horizons

To present a body of knowledge that will help students read books intelligently, view exhibits with understanding and critical appreciation, and participate in a rewarding cultural life

Specific Objectives

To know some of the major physical features of ancient Athens, medieval Florence, and the modern city of Louisville

To know something of the life style of the inhabitants of the cities

To know the general characteristics of the painting, sculpture, and music of the times

To know something of the differences and similarities of the political, religious, and economic views

Materials Provided for Students

Fenton, Edwin, and John M. Good. Humanities in Three Cities: An Inquiry Approach

Art prints

Audiovisual materials

Films and filmstrips

Maps

Periodicals and magazines

Recordings

Course Outline

I. The humanities: an introduction

II. The humanities in Athens

- A. Athens and its citizens
    1. A tour of Athens
    2. The life of an Athenian leader: Pericles
    3. Athenian education
    4. The place of women
- B. Athens: the ideals
    1. Greek concepts of afterlife
    2. Greek art and ideas
    3. Greek poetry
    4. Greek drama
    5. The good city: Plato's Republic
- C. Athens: ideal and reality
    1. The Athenian economy
    2. The Athenian social system
    3. The Athenian political system

III. The humanities in Florence

   A. Florence and its citizens

      1. A tour of Renaissance Florence
      2. The magnificent: Lorenzo de'Medici
      3. Women in Renaissance Florence
      4. Workers, slaves, and servants

   B. Florence: the ideals

      1. Ideals of love: lyric poetry of the Renaissance
      2. Three artists and their art
      3. The artist as scientist: Leonardo da Vinci
      4. The state and the good society

   C. Florence: ideal and reality

      1. Social structure
      2. The political system
      3. The Renaissance: an assessment

IV. The humanities in Louisville

   A. Louisville and its citizens

      1. A tour of Louisville
      2. The business world
      3. Career women
      4. The hippies

   B. Louisville

      1. Finding beauty in Louisville
      2. The poet and the city
      3. Songs and graffiti
      4. The short story and social justice

250

C. Louisville: ideal and reality
   1. Social structure
   2. The economy
   3. Politics
   4. The good society: how to attain it

Twelve Weeks' Plan

Week 1

Introduce course objectives and requirements.

Discuss the humanities; have students view the film, The Humanities: What They Are and What They Do.

Introduce Humanities in Three Cities; explain class's procedure in the use of the text.

Give a synopsis and excerpts from West Side Story (use recording if at all possible). Have students infer the ethical ideas of the West Side Story characters.

Play selected songs from West Side Story; be able to state words which characterize or conceptualize the nature of the good life as it is envisioned in each song. (See Teacher's Guide page 134.)

Assign project due Week 12.

Week 2

Assign reading 1 (see text and guide).

Show filmstrip of ancient Athens; include slides of structure found on page 138 of the Teacher's Guide.

Discuss characteristics of Greek architecture.

Give the physical aspects of ancient Athens; develop questions that will evaluate the degree to which the city provided for the good life.

Show film, Athens: The Golden Age.

Assign reading 2.

Discuss Pericles' personal characteristics and the things he did to improve Athens: particularly his efforts to provide work and money for every citizen, his use of public funds to build the Acropolis and his leadership in establishing frequent pageants and festivals.

Present a character sketch of Pericles; have students state attributes that made him a leader.

Assign reading 3.

Discuss how the objectives of Athenian education and the subjects taught (e.g., reading, writing, epic literature, music, poetry, athletics and military skills) provided him with the skills required of a citizen.

Use evidence about Athenian education as a sounding board for a discussion on modern education.

Assign reading 4.

Discuss this essay about women; have students state general principles of the role of Athenian women, the nature of Athenian marriage, and the qualities Athenian men looked for in women. Has the criteria changed?

Weeks 3-4

Assign reading 5.

After discussing the three conceptions of afterlife, make statements about the implications of each for living life on earth.

Assign reading 8.

Show filmstrips on the art of classical Athens. Include examples found on pages 142-43 of Teacher's Guide.

Discuss the general concepts that characterize Greek art and apply these to specific examples of Greek sculpture, architecture, and vase painting.

Assign reading 9 as outside work.

Have students state in a topic or thesis sentence the theme of each of the nine poems.

Assign readings 10-11.

Show Oedipus Rex: The Age of Sophocles.

Play corresponding recording of Antigone.

Discuss themes and conventions of Greek tragedy.

Make statements about implications of the play Antigone for being a good man and living the good life.

Lecture on Socrates and reading 12.

Assign readings 16, 17, and 18.

Hold panel discussion on material covered in these readings.

Test students over materials studied through Week 4.

Week 5

Begin "The Humanities in Florence."

Assign reading 1.

Show The Renaissance filmstrip.

Discuss the physical environment of Florence. How did this reflect the Florentine ideals of the good life?

Assign reading 2.

Discuss the characteristics of Lorenzo de'Medici and compare him, as a leader, with Pericles.

Assign reading 4.

Relate what was expected of the Renaissance woman and compare her role with the Athenian woman. (See Teacher's Guide pages 151-152.)

Assign individual reports on the workers, slaves, and servants of the Renaissance.

Weeks 6-7

Assign reading 9.

Discuss the Renaissance ideals of love as seen through the reading of their poetry.

Assign reading 11.

Show filmstrip or slides of Renaissance art; include paintings listed on pages 152-153 of Teacher's Guide.

Discuss specific works of art to determine general characteristics of Renaissance art.

Show film, Michaelangelo.

Assign reading 12.

Show filmstrip on Leonardo da Vinci and discuss his works using the criteria previously established.

Assign reading 13.

Discuss the ethical position of Machiavelli from his political theory in The Discourses. Compare varying modern theories.

Assign reading 16.

Analyze Florentine social structure as compared to the Greek.

Assign reading 20.

Apply criteria from the reading for making value judgments on the Renaissance period.

Test by method teacher selects to fit the needs of individual class.

Week 8

Begin "Humanities in Louisville."

Distribute maps of Louisville with specific locations noted; have slides or photographs of these and a commentary describing the architectural aspects (see alternate approach). Include: Brown Hotel, Court House, University of Louisville's Law School and Administration Building, Jefferson Community College, Kentucky School for the Blind, Water Company, Memorial Auditorium, Doctors' Office Building, Lincoln Life Building, Founders' Square, and urban development projects as they are constructed.

Help students become aware of the opportunities for pursuing the good life in Louisville.

Assign reading 5.

Discuss the executive's conception of the good life from an analysis of his attitudes toward work and leisure; compare these with the elite of Florence and Athens (see suggested approaches).

Assign reading 6 and discuss.

Assign reading 7.

Have students state terms to conceptualize the hippies' values.

Discuss what values and what characteristics of American life hippies criticize.

Weeks 9-11

Compile a series of photographs and/or pictures to help students become aware of the beauty to be found in objects, events, and people that are encountered daily.

Give students pictures of Louisville to develop their skills of finding beauty in everyday things.

Have students work on short project (see page 162 in the Teacher's Guide).

Tape sounds of Louisville and play to class.

Have students express their feelings about any sound or a group of sounds.

Assign New York poems, reading 9, and discuss the aesthetic meanings of the poems; compare and contrast with the Renaissance poems.

Have students compile (or you select) modern poems with a "city" theme.

Have selected students write an original poem or song.

Assign reading 10.

Examine the lyrics to the songs to determine the message.

Have students select songs and play them in class.

Discuss the positive values expressed in these popular songs or the negative values (materialism) against which they protest. Encourage students to take their own position on the values expressed.

Explain graffiti.

Discuss what sort of ideas are communicated by the graffiti in reading 10 (see suggested approaches).

Show filmstrip of modern art in America.

Discuss characteristics and values.

Compare, with characteristics and values of, Florence and Athens.

Assign topics of social structure, economy, and politics.

Have students research these topics using questions found in Teacher's Guide, pages 122-127 (adapted to Louisville) as guidelines.

Assign reading 20.

Week 12

Have students present projects.

Review and evaluate course work with students.

Suggested Approaches

Develop vocabulary unit that carries through the twelve weeks.

Have Speed Museum send to the class slides and speaker on Ancient, Renaissance, or Modern Art.

Assign Romeo and Juliet as supplementary reading.

Show film: Plato's Apology: The Life and Teaching of Socrates.

Have students take tour of Louisville for extra credit.

Invite a business executive and a career woman to speak to class.

Carry out procedure of graffiti with buttons and posters. Determine what issues or underlying jokes they express.

Show photographs of old and new Louisville. Discuss how, if, and why the good life and good society has changed.

Introduce students to the cultural life of Louisville through:

Art: Thor Gallery, Frame House Gallery, Medira Gallery, Port O' Call Gallery, Speed Museum, WAVE Gallery, Cinema I and II, University of Louisville Library.

Film: University of Louisville Schlesinger Film Festivals, Spalding Film Festivals, Louisville Free Public Library.

Music: Louisville Orchestra, Bach Society, Friends of Classical Guitar, recitals, Louisville and Jefferson County Youth Orchestra.

Theatre: Actors' Theatre, Belknap Players, Children's Theatre, high school plays, Theatre Guild.

The Media of Television: Hallmark and 3M productions, Young Peoples' Concerts, NET Plays.

Assign three cultural activities for extra credit.

Bibliography

Fenton, Edwin, and John M. Good. Humanities in Three Cities: An Inquiry Approach. New York: Holt, Rinehart and Winston, Inc., 1969.

256

English 469

MODERN WORLD LITERATURE (Phase 4-5)

Course Description

Modern World Literature is designed to give students an opportunity to explore universal themes of man through significant literary works representing varying nationalities and genre. Students are encouraged to discover that men in all times and in all places have sought to find meaning in life and to communicate the anguish, joys, and triumphs of their search to others.

Achievement Level

Students should be capable of working above grade expectancy and should have the ability to analyze and interpret outstanding and complex literary selections. In addition, they should be self-motivated to read extensively.

General Objectives

To present literature to students as a source of rich, personal development through the understanding of others and self

To enable students to understand problems in relation to their environment.

Specific Objectives

To understand more clearly the universality of man

To gain an appreciation of a sensitivity to literature as a reflection of cultural influences and philosophies, characteristics of people, and geography of nations

To develop skills in analysis, both written and oral

Materials Provided for Students

Barnstone, W. (ed.). Modern European Poetry

Flaubert, Gustave. Madame Bovary

Hesse, Hermann. Steppenwolf

Ibsen, Henrik. An Enemy of the People.

Mishima, Yukio. The Sound of Waves

Remarque, Erich Maria. All Quiet on the Western Front

Rostand, Edmond. Cyrano de Bergerac

Tolstoy, Leo N. Anna Karenina

______. The Death of Ivan Ilych and Other Stories

Turgenev, Ivan. Fathers and Sons

Course Outline

- I. Introduction to the course and to the background of World Literature
- II. Presentation of the Novel as an art form
- III. Novels to be studied
  - A. Fathers and Sons
  - B. Madame Bovary
  - C. Steppenwolf
  - D. All Quiet on the Western Front
  - E. The Sound of Waves
  - F. Anna Karenina
- IV. Introduction to the Novella and Short Story as literary forms
- V. Works to be studied
  - A. The Death of Ivan Ilych
  - B. Selected short stories
- VI. Introduction to drama and the history of world drama
- VII. Drama to be studied
  - A. An Enemy of the People
  - B. Cyrano de Bergerac
- VIII. Introduction to verse
- IX. Selected verse to be studied
- X. Course conclusion and evaluation

Twelve Weeks' Plan

Week 1

Present plan of the course; explain course requirements and objectives; distribute list of novels to be studied; discuss.

Assign *Fathers and Sons* for discussion in Week 2.

Present a history of world literature.

Introduce the novel as a literary form.

View the film, *The Novel: What It Is, What It's About, What It Does*; initiate class discussion.

Week 2

Discuss the background of Russian literature and Russia's contributions to literature; assign *Anna Karenina* for Week 11.

View film, *Russia: Insights Through Literature*.

Explore themes and characters in *Fathers and Sons*; develop the theme of the generation gap--the old and the new ways of life.

Administer essay exam.

Assign *Madame Bovary* for Week 3.

Week 3

Discuss French contributions to the literature of the world.

Lead students to the recognition of predominant themes in *Madame Bovary*; discuss Emma's struggle to escape from a commonplace and stifling world of petty realism.

Test students using an essay approach.

Assign *Steppenwolf*.

Week 4

Introduce German background information and discuss German contributions to world literature.

Discuss themes and characters in *Steppenwolf*.

Explore man's 20th Century problems of struggle (or acquiescense) and disillusionment.

Use panel discussion to bring out pertinent ideas concerning Steppenwolf (allow class time for students to prepare for the panel).

Assign All Quiet on the Western Front.

Week 5

Explore with the students the first several predominant themes encountered in All Quiet on the Western Front; continue with assignment.

Discuss the "lost generation" of German youth in the trench warfare of World War I.

Assign The Sound of Waves.

Week 6

Discuss the Japanese contributions to literature.

Emphasize the special Japanese sensitivity to nature and apply it to The Sound of Waves; explore the main theme of the novel.

Review the Novel as an art form and, by means of an essay exam, evaluate the themes and characteristics presented by the novels read to date.

Week 7

Introduce the Novella and the Short Story forms.

Assign The Death of Ivan Ilych.

Discuss the predominant theme and character of Ivan Ilych.

Assign and discuss selected short stories.

Week 8

Introduce drama as an art form.

Discuss the history of world drama.

Assign An Enemy of the People.

Discuss Scandinavian contributions to the literature of the world.

Explore the evident themes of smugness, materialism, and social corruption found in An Enemy of the People.

Assign Cyrano de Bergerac.

Weeks 9-10

Discuss the characteristics and themes of Cyrano de Bergerac.

Test students subjectively on the plays studied.

Introduce verse as a literary form.

Study selected works from *Modern European Poetry*.

Weeks 11-12

Discuss *Anna Karenina*.

Compare the heroine of *Anna Karenina* with that of *Madame Bovary*.

Compare Alexey Karenina with Ivan Ilych.

Use panel discussions to view the novel in light of 20th Century outlooks; lead students to apply the themes to themselves and life today; discuss and evaluate the themes explored.

Explore how environment had an effect on the characters presented.

Evaluate course in an essay form.

Suggested Approaches

Panel discussions to explore themes could be presented by the students during the course.

Writing activities should be specified to help the students formulate their views on the material studied.

Supplementary Materials

Films

The Novel: *What It Is, What It's About, What It Does*. Jefferson County Board of Education 809.3

Russia: *Insights Through Literature*. Louisville Free Public Library.

Supplementary Reading List

Andrić, Ivo. *The Bridge on the Drina*.

Azuela, Mariano. *The Underdogs*.

Balzac, Honoré de. *Pere Goriot*.

Camus, Albert. *The Stranger*.

Dostoevsky, Fyodor. *Notes from Underground*.

Gerstäcker, Friedrich. *Germelshausen*.

Gide, André. *The Immoralist*.

Gogol, Nikolai. *Taras Bulba*.

Guareschi, Giovanni. *The Little World of Don Camillo*.

Guiraldes, Ricardo. *Don Segundo Sombra*.

Hesse, Hermann. *Demian*.

______. *Siddhartha*.

Jiménez, Juan Ramón. *Platero and I*.

Joyce, James. *Portrait of the Artist as a Young Man*.

Kazantzakis, Nikos. *Zorba the Greek*.

Lagerkvist, Pär. *The Dwarf*.

Mann, Thomas. *Buddenbrooks*.

Markandaya, Kamala. *Nectar in a Sieve*.

Maupassant, Guy de. *Bel-Ami*.

Pérez Galdós, Benito. *Dona Perfecta*.

Pushkin, Alexander. *Dubrovsky*.

Saint-Exupéry, Antoine de. *Night Flight*.

Schreiner, Olive. *The Story of an African Farm*.

Silone, Ignazio. *The Secret of Luca*.

Valmiki. *Ramayana*.

Verga, Giovanni. *The House by the Medlar Tree*.

Suggested Teachers' Bibliography

Applegate, Mauree. *When the Teacher Says, "Write a Poem."* New York: Harper and Row Publishers, 1965.

Balakian, Anna. *Literary Origins of Surrealism: A New Mysticism in French Poetry*. New York: New York University Press, 1966.

Bowra, C. M. *Romantic Imagination*. New York: Oxford University Press, 1961.

5

Brenan, Gerald. Literature of the Spanish People. Second edition. New York: Cambridge University Press, 1953.

Brereton, Geoffrey. Short History of French Literature. Baltimore, Maryland: Penguin Books, Inc., 1955.

Brewster, Dorothy, and John A. Burrell. Modern World Fiction. Totowa, New Jersey: Littlefield, Adams and Company, 1953.

Brooks, Cleanth (ed.). Tragic Themes in Western Literature. New Haven, Connecticut: Yale University Press, 1955.

Campbell, O. J., and E. C. Stearn (ed.). Adventures in World Literature. New York: Harcourt, Brace and World, Inc., 1958.

Cazamian, Louis. History of French Literature. New York: Oxford University Press, 1955.

Fergusson, Francis. Human Image in Dramatic Literature. New York: Doubleday and Company, Inc., 1957.

Forster, E. M. Aspects of the Novel. New York: Harcourt, Brace and World, Inc., 1947.

Hornstein, Lillian H., and others. Reader's Companion to World Literature. New York: New American Library, 1957.

Horton, Rod W., and Herbert W. Edwards. Backgrounds of European Literature. New York: Appleton-Century-Crofts, 1954.

Keene, Donald. Japanese Literature: An Introduction for Western Readers. New York: Evergreen Grove, 1955.

Krutch, Joseph Wood. Five Masters, a Study in the Mutations of the Novel. Magnolia, Massachusetts: Peter Smith Publisher, Inc., 1959.

O'Neal, Robert. Teachers' Guide to World Literature for the High School. Champaign, Illinois: National Council of Teachers of English, 1966.

Slonim, Marc. Outline of Russian Literature. New York: New American Library, (Mentor Books), 1958.

______. The Epic of Russian Literature: From Its Origins Through Tolstoy. New York: Oxford University Press, 1950.

Stone, Edward (ed.). What Was Naturalism: Materials for an Answer. New York: Appleton-Century-Crofts, 1959.

Symons, Arthur. Symbolist Movement in Literature. New York: E. P. Dutton and Company, n.d.

Thrall, W. F., and others. A Handbook to Literature. (Revised edition) New York: Odyssey Press, 1960.

Turnell, Martin. Novel in France. New York: Vintage, n.d.

Whitefield, J. H. Short History of Italian Literature. New York: Barnes and Noble, 1962.

Bibliography

Barnstone, W. (ed.). Modern European Poetry. New York: Bantam Books, Inc., n.d.

Flaubert, Gustave. Madame Bovary. (trans. by M. Marmur). New York: New American Library, 1964.

Hesse, Herman. Steppenwolf. (trans. by H. Frenz and J. Mileck). New York: Bantam Books, Inc., 1969.

Ibsen, Henrik. Four Great Plays. New York: Bantam Books, Inc., n.d.

Mishima, Yukio. The Sound of Waves. (trans. by Meredith Weatherby). New York: Berkley Books, 1956.

Remarque, Erich Maria. All Quiet on the Western Front. Greenwich, Connecticut: Fawcett World Publications, 1969.

Rostand, Edmond. Cyrano de Bergerac. (trans. by Brian Hooker). New York: Bantam Books, Inc., 1962.

Tolstoy, Leo N. Anna Karenina. (trans. by David Magarshack). New York: New American Library, n.d.

_____. The Death of Ivan Ilych and Other Stories. (trans. by A. Maude). New York: New American Library, 1960.

Turgenev, Ivan. Fathers and Sons. (trans. by George Reavey). New York: New American Library, n.d.

264

English 470

GREAT BOOKS (Phase 4-5)

Course Description

Great Books is a study of selected literature of cultural value and enrichment that seems to have aided man in the search for self-discovery in order to find his place in his environment. Focusing on this theme, students explore and critically evaluate several significant literary works, and the writing of critical analyses constitutes a vital aspect of the class plan.

Achievement Level

Students should be reading with speed and comprehension and should have the ability to analyze and interpret critically complex literary selections. In addition, they should be highly self-motivated to read extensively.

General Objectives

To stimulate and sustain an interest in man's quest for self-discovery

To stress the worth and dignity of the individual

To acquaint students with ethical and philosophical values

To help students understand their problems in relationship to their environment

Specific Objectives

To present literature as a source of rich, personal development through understanding of self and others

To encourage students to appreciate and develop a sensitivity to literature

Materials Provided for Students

Books

Films

Filmstrips

Recordings

Supplementary reading list

Course Outline

I. Introduction to course

II. Objectives for teaching a novel

A. To review the areas comprising a novel, e.g., plot, structure, characterization

B. To acquaint students with ethical and philosophical values

C. To stress literature as a source of rich, personal development

III. Novels to be studied

A Separate Peace

Crime and Punishment

Cry, the Beloved Country

Man's Search for Meaning

The Old Man and the Sea

IV. Objectives for teaching drama

A. To review the elements of drama

B. To encourage students on a path of self-discovery

C. To point out how the theater depicts life

V. Dramas to be studied

Man and Superman

Othello

A Doll's House

VI. Course conclusion and evaluation

Twelve Weeks' Plan

Week 1

Present theme of course: man's search for self-discovery; explain teacher requirements and expectations.

Discuss the theme in relationship to man's pertinent need of self-discovery in our present civilization.

Have students copy the question, "Will the study and interpretation of related literature enlighten us in our quest for self-discovery?" in their notebooks and be prepared to answer this question at the end of the course.

Assign the novel, Crime and Punishment, to be completed before Week Eleven.

Listen to the recording, "Understanding and Appreciation of the Novel"; initiate class discussion.

Assign A Separate Peace (allow approximately one week for reading); use recording, "John Knowles: Reading from A Separate Peace" (see 12,000 Students and Their English Teachers).

Begin the study of Othello.

Week 2

Use sound filmstrips, What to Look for in Drama and Fiction.

Promote and guide class discussions of these filmstrips.

Complete the study of Othello.

Assign composition topics on A Separate Peace that will stimulate class discussion.

Evaluate the study of A Separate Peace and Othello.

Week 3

Assign the Book of Job from the Bible; study and discuss in class this work as it relates to the course theme (see 12,000 Students and Their English Teachers).

Explore the idea of using community resource persons; e.g., informed lay persons, or ministers.

Use recording, "The Book of Job."

Give an essay test if an appraisal is desired.

Week 4

Have students select from the supplementary reading list at least one book to be presented orally to the class in Week Seven.

Assign one or more students Kafka's In a Penal Colony (see Understanding Fiction).

Present a film, if available, on Shaw or on a Shavian work.

Lecture on Shaw's works; begin the in class reading of Man and Superman.

Study and complete this drama.

Administer test on the drama.

Week 5

Schedule guest speaker to present an oral book review on Frankl's Man's Search for Meaning.

Have students discuss the speaker's presentation.

Lecture on Ibsen; allow time for students to read and discuss in class A Doll's House.

Use recording, "A Doll's House."

Assign a compositional theme on Ibsen as a means of or in lieu of a test on A Doll's House.

Week 6

Assign Cry, the Beloved Country; allow one to two weeks for reading.

Schedule a guest lecturer, if possible.

Present one or more films on Africa as background for the study of this novel.

Have students present a panel discussion on their study of this novel; assign related composition topics.

Week 7

Complete the study of Cry, the Beloved Country.

Give, if desired, an essay test covering the novel.

Hear student reports assigned in Week Four.

Week 8

Continue oral reports of books read from the supplementary reading list.

Present the film, Balzac.

Lecture on Balzac's works.

Ask those students who chose Balzac's work from the reading list to organize a panel discussion to report on their books.

Week 9

Continue and complete the oral book report assignments.

Assign critical papers on authors and selected books from this study.

Week 10

Lecture on Hemingway; assign The Old Man and the Sea (see 12,000 Students and Their English Teachers).

Present film, Hemingway.

Use filmstrips, Ernest Hemingway, The Man: An Interpretation with Carlos Baker and Ernest Hemingway, The Writer: "Big Two-Hearted River."

Lead a class discussion of Hemingway and the assigned novel.

Week 11

View the film, Russia: Insights Through Literature, Parts I and II.

Study Crime and Punishment in class using Cliff's study guide.

Assign related composition topics.

Give essay test to evaluate class work.

Week 12

Complete the study of Russian literature; discuss student compositions.

Formulate a general evaluation of the course and students through discussions related to the course theme, materials covered, and authors studied.

Make final conclusions.

Supplementary Reading List

Arnow, Harriet. The Dollmaker.

Balzac, Honoré de. Pere Goriot.

Bro, Margaret. Sarah.

Buck, Pearl. The Good Earth.

Caudill, Rebecca. Susan Cornish.

Conrad, Joseph. The Secret Sharer.

Cronin, A. J. Keys of the Kingdom.

______. The Citadel.

Downs, Robert B. Books That Changed the World.

Faulkner, William. The Sound and the Fury.

Golding, William. Lord of the Flies.

Hardy, Thomas. The Mayor of Casterbridge.

______. Tess of the D'urbervilles.

Huxley, Aldous. Brave New World.

Joyce, James. Ulysses.

______. A Portrait of the Artist as a Young Man.

Marlowe, Sir Christopher. Doctor Faustus.

Maugham, Somerset. Of Human Bondage.

More, Sir Thomas. Utopia.

Nordhoff, Charles, and James N. Hall. Pitcairn's Island.

______. The Bounty Trilogy.

Plato. Republic.

Remarque, Erich. All Quiet on the Western Front.

Rölvaag, Ole Edvart. Giants in the Earth.

Steinbeck, John. The Grapes of Wrath.

Tolstoy, Leo. War and Peace.

______. Anna Karenina.

Turgenev, Ivan Sergeevich. Fathers and Sons.

Uris, Leon. Exodus.

______. Armageddon.

Warren, Robert Penn. All the King's Men.

Wolfe, Thomas. Look Homeward, Angel.

Walker, Mildred. Winter Wheat.

Suggested Approaches

Prepare an outline of each major work to be studied and give plan of study to each student.

Develop composition topics for critical papers and give these to the students early in the course.

Assign final papers in which a student must relate a concept he has found in two or more works studied. Another major paper might center around the student's review of the critical works studied as they relate to the theme of the course.

Allow students to collaborate on the books read from the supplementary list by letting them engage in group discussions or panel presentations.

Devise a list of community and school resource persons who could lecture on any of the works to be studied. Be sure to include other teachers, librarians, lay persons, and ministers.

Assign before a work is to be studied one or more students to research the time of the novel, the author's background, and any other related area.

Allow certain major papers to count as the test score on the unit of work covered.

Introduce students to Norton's Critical Editions so that certain topics may be expanded during class discussions.

Suggested Library Materials

Films

Fallen Idol: Focus on Kwame Nkrumah	966.7
Nigeria and Biafra: The Story Behind the Struggle	966.9
Tropical Africa	967
South Africa	968
Balzac	Louisville Free Public Library 2-304
Hemingway	928
Russia: Insights Through Literature (Parts I and II)	LFP Library 3-296

Filmstrips

Ernest Hemingway, The Man: An Interpretation with Carlos Baker	P508 307
Ernest Hemingway, The Writer: "Big Two-Hearted River" Guidance Associates Harcourt, Brace & World Pleasantville, N. Y. 10570	P508 323
What to Look for in Drama and Fiction Eye Gate House, Inc. Jamaica 35, New York	

Recordings

"A Doll's House" LLP 4013
Request Records, Inc.
66 Mechanic Street
New Rochelle, New York 10801

"John Knowles: Reading from *A Separate Peace*" CMS 521
CMS Records, Inc.
14 Warren Street
New York, New York 10007

"The Book of Job" TC 1076
Caedmon Records
505 Eighth Avenue
New York, New York 10018

"Understanding and Appreciation of the Novel" FL 9119
Folkways Records, Inc.
165 West 46th Street
New York, New York 10036

Bibliography

Brooks, Cleanth, and Robert Penn Warren. *Understanding Fiction*. New York: Appleton-Century-Crofts, Inc., 1959.

Commission on English. *12,000 Students and Their English Teachers*. Princeton, New Jersey: College Entrance Examination Board, 1968.

Complete Study Guide: *Crime and Punishment*. Lincoln, Nebraska: Cliff's Notes, Incorporated, 1965.

Dostoevsky, Fyodor M. *Crime and Punishment*. New York: E. P. Dutton and Company, 1963.

Frankl, Viktor E. *Man's Search for Meaning*. Boston, Massachusetts: Beacon Press Inc., 1963.

Gibian, George (ed.). *Crime and Punishment: The Coulson Translation, Backgrounds and Sources, and Essays in Criticism*. New York: W. W. Norton & Company, Inc., 1964.

Hemingway, Ernest. *The Old Man and the Sea*. New York: Macmillan Company, 1959.

Ibsen, Henrik. *A Doll's House*. New York: Signet Classics, 1960.

Knowles, John. *A Separate Peace*. New York: Macmillan Company, 1959.

Paton, Alan. *Cry, the Beloved Country*. New York: Charles Scribner's Sons, 1948.

Shakespeare, William. Othello. Louis B. Wright and Virginia A. Lamar (ed.). Folger Library. New York: Washington Square Press, Inc., 1959.

Shaw, George Bernard. Man and Superman. New York: Signet Classics, 1960.

The Book of Job, the Bible.

USOE Project 661691. Project APEX: Appropriate Placement for Excellence in English. Trenton, Michigan: Trenton Public Schools, 3rd Edition (Revised), Spring, 1967.

273

English 476

HUMANITIES II (Phase 3-5)

Course Description

In Humanities II the students will explore the art achievements of several main periods in the development of Western Civilization. The primary stress of the course will be upon student discussion of literature, art prints, filmstrips, and recordings representative of each period.

Achievement Level

The students should be able to learn to present their views in a class discussion, to take notes with direction from the teacher, to listen with understanding, and to have a curiosity about their cultural heritage.

General Objectives

To develop a breadth of identification, interpretation, and appreciation of the cultural pattern of the Western World

To compare the various art forms as they relate to each other

Specific Objectives

To develop a technique of general, critical analysis by which the students can arrive at their own evaluations and judgment of works of art

To determine how the various art forms relate to each other

Materials Provided for Students

Art prints

Filmstrips

Maps

Novels

Periodicals

Recordings

Course Outline

I. Introduction

II. The ancient Greek period (500-100 B. C.)

- A. Architecture
    - 1. Temples
    - 2. Columns
    - 3. Parthenon
- B. Literature
    - 1. Mythology
    - 2. _The Illiad_
    - 3. _Oedipus Rex_
- C. Philosophy
    - 1. Socrates
    - 2. Plato
    - 3. Aristotle
- D. Sculpture
    - 1. Myron
    - 2. Phidias
    - 3. Rhodes

III. The ancient Roman period (100-500 A.D.)

- A. Architecture
    - 1. Dome
    - 2. Arch
    - 3. Pantheon
    - 4. Colosseum
    - 5. Aqueduct

- B. Language
    - 1. Alphabet
    - 2. Derivation of words
    - 3. Mythology
- C. Music
    - 1. War
    - 2. Pleasure
- D. Sculpture
- E. Art

IV. Romanesque Period (500-1100 A. D.)

- A. Architecture
    - 1. Roman arch
    - 2. Temple
    - 3. Clerestory
- B. Music
    - 1. Simple
    - 2. Vocal
    - 3. Gregorian chant
- C. Philosophy
- D. Art

V. The Middle Ages (1100-1400 A. D.)

- A. Architecture
    - 1. Church
    - 2. Gothic features
        - a. Spire
        - b. Stained glass window
        - c. Vaulted ceiling
        - d. Flying buttress

- B. Art
    - 1. Pope Gregory
    - 2. Giotto
- C. Music
    - 1. Gregorian chants
    - 2. Harmony
    - 3. Triple meter
- D. Literature
    - 1. Church
    - 2. The Prince
- E. Sculpture
- F. Philosophy

VI. The Renaissance (1400-1600 A. D.)

- A. Art
    - 1. Leonardo da Vinci
    - 2. Michelangelo
    - 3. Raphael
    - 4. Botticelli
    - 5. Rembrandt
- B. Architecture: Palladio
- C. Music
    - 1. Palestrina
    - 2. Martin Luther
- D. Sculpture
- E. Philosophy

VII. Baroque period (1600-1725 A.D.)

- A. Music
    - 1. Bach
    - 2. Handel

B. Art

1. Tintoretto
2. Rubens
3. Bernini

C. Sculpture

VIII. Rocco and Classic Period (1725-1800 A. D.)

A. Art

B. Music

1. Mozart
2. Haydn

C. Philosophy: "The Age of Reason"

IX. Romantic (1800-1900 A. D.)

A. Music

1. Beethoven
2. Schubert
3. Chopin
4. Mendelssohn
5. Strauss
6. Wagner

B. Art

1. Delacroix
2. Goya

C. Philosophy

D. Literature

1. Wordsworth
2. Bryon
3. Shelley

4. Keats

5. Coleridge

    a. The Rime of the Ancient Mariner

    b. Kubla Khan

X. Evaluation

Twelve Weeks' Plan

Weeks 1-2

Introduce course objectives and requirements; assign student reports.

Analyze Greek period (500-100 B.C.) with major emphasis on architecture, literature, sculpture, and philosophy.

Discuss Greek mythology.

Assign for in-class reading Homer's Illiad; discuss chapters daily; critique.

View the film on Oedipus Rex.

Use recordings of "Hymn to the Sun" and "Skolion of Seikilos."

Conclude the study of the Greek period with student oral reports.

Quiz.

Week 3

Introduce Roman period; discuss the arch, the dome, the Pantheon, Colosseum, and aqueducts; assign oral report topics.

Discuss the Roman alphabet and derivations of Latin words; lecture on Roman mythology.

Arrange for an authority on mythology to speak to the class on the major gods and their roles in mythology; relate lecture to the Greek study.

Discuss Roman sculpture; compare and contrast to that of the Greeks.

Evaluate with the class music and art of this period.

Have students present oral reports.

Conclude Roman period.

Quiz.

279

Week 4

Analyze the Romanesque (refer to knowledge of prefixes and suffixes) period as a transition between the Roman and the Middle Ages.

View the film, Emperor and Slave, to illustrate Romanesque philosophy.

Synthesize Everyman and Canterbury Tales as illustrations of the religious belief of the period.

Play recordings to illustrate the music of the Romanesque period.

Weeks 5-6

Introduce the study of the Middle Ages; discuss the architecture of the Medieval church, the Trappist Monastery at Bardstown, Gothic architecture, and Notre Dame in Paris.

Assign oral reports.

Schedule, by chapters, in-class discussions of The Prince.

Discuss the art of the Middle Ages, Pope Gregory's ideas, Giotto, and frescoes.

Listen to selected recordings of Medieval music and Gregorian chants (e.g., "Gregorian Chant," "Who Will Answer"); analyze and discuss.

View the filmstrip, Giotto's Life of Christ.

Conclude discussion of Medieval period.

Provide time for student oral reports and written themes.

Weeks 7-8

Introduce the Renaissance period; assign reports dealing with major Renaissance artists (e.g., da Vinci, Michelangelo, Raphael, Botticelli, and Rembrandt).

View filmstrips: The Renaissance, Michelangelo: The Sistine Chapel, Italian Artists, and Michelangelo.

Present pictures: Mona Lisa, The Last Supper, Creation of Man, and Dali's The Sacrament of the Last Supper.

Permit student reports to be heard by the class as individuals complete their research on them.

Discuss architecture (Palladio) and music (Palestrina and Martin Luther).

Listen to the record, "A Mighty Fortress"; view the filmstrip, Reformation.

Conclude survey work of the Renaissance period.

Quiz.

Week 9

Introduce the Baroque, Rococo, and Classical periods; assign student reports on musicians and artists; lecture, discuss, and hear student reports on the music of Bach, Handel, Mozart, and Haydn; discuss the art of Tintoretto, Rubens, and Bernini.

Present art prints: Head of a Boy and Portrait of Isabelle Brant; listen to recording, "Great Sacred Choruses."

Conclude class study; quiz.

Weeks 10-11

Introduce the survey of the Romantic period; make report assignments. Have students discuss samples of the music of Beethoven, Schubert, Chopin, Mendelssohn, Strauss, and Wagner.

View and discuss the major art work of Delacroix and Goya.

Listen to recordings: "Masters of Music," "Mendelssohn: A Midsummer Night's Dream," and "Chopin."

View filmstrips: Bach, Beethoven, and Mozart.

Listen to remaining student oral reports.

Conclude discussion of the period; quiz.

Week 12

Schedule the in-class writing of the second major theme.

Review and evaluate course work with students.

Suggested Approaches

Encourage student participation in classroom discussions.

Have students keep a loose-leaf binder of class notes.

Require students to compile a scrapbook of material representative of the periods studied.

Offer a list of oral report topics and make assignments on selected readings concerning each period.

Assign two, three-four page, well-developed themes, comparing and contrasting art forms of major periods or particular aspects of a personality or period.

Award extra credit for student attendance at cultural events which must be critiqued in a written form and submitted to the teacher.

Allow extra credit for the construction of models, mobiles, and other worthwhile, class-related projects.

Supplementary Materials

Filmstrips

Athens	Life
Exploring Ancient Athens	Imperial Film Co.
Exploring Rome and Pompeii	Imperial Film Co.
Giotto's Life of Christ	Life
Greece: Athens	Educational Filmstrips
Greece: History	Educational Filmstrips
The Hellenic Greeks	SVE
The Medieval Church	SVE
Medieval Towns and Cities	SVE
Michelangelo: The Sistine Chapel	Life
The Middle Ages	Life
Mozart	EBF
Bach	EBF
Beethoven	EBF
Reformation	VIS
The Renaissance	VIS
Roman Architecture and Art	SVE
The Roman Empire	SVE

Recordings

"Chopin"	RCA
"Great Sacred Choruses"	RCA
"Gregorian Chant"	Angel, n.d.
"Masters of Music"	Bowmar Records

"Mendelssohn: A Midsummer Night's Dream"	RCA
"A Mighty Fortress"	RCA
"Who Will Answer (Ed Ames)	RCA

Sound Filmstrips

The People of Rome	SVE
The Religions of Rome	SVE
Roman Architecture and Art	SVE
Roman Communities and Homes	SVE
The Story of Handel's Messiah	SVE

Art Prints and Pictures

Ancient Greece	J. Weston Walch
Ancient Rome	J. Weston Walch
Creation of Man	University Prints
The Last Supper	
The Sacrament of the Last Supper	S. Dali

Bibliography

Jefferson County Board of Education. Music: Grade Seven. Louisville, Kentucky: Jefferson County Public Schools, 1959.

Jeffersontown High School. Phase-Elective English. Louisville, Kentucky: Jefferson County Public Schools, Summer, 1968.

283

English 481

MODERN ENGLISH LITERATURE (Phase 3-5)

Course Description

Through the writings of 20th Century poets, essayists, historians, and novelists, Modern English Literature explores the current philosophy and style of British authors.

Achievement Level

Students should be able to read, comprehend, and discuss the selected works.

General Objectives

To present the literary genre of 20th Century England

To increase student awareness of British literature

Specific Objectives

To understand modern English philosophy

To develop comprehension of style

To recognize the relevancy of British thinking in our modern world

To discern the varying ideas and express intelligent opinions concerning these

Materials Provided for Students

Films

Filmstrips

Map

Novels

Pooley, Robert C., and others. England in Literature.

Recordings

Supplementary report and reading lists

Course Outline

I. Introduction of course objectives and requirements

II. Short Stories

A. Frank O'Connor

B. Graham Greene

C. James Joyce

D. Sean O'Faolain

E. Mary Lavin

F. Katherine Mansfield

G. Evelyn Waugh

H. H. H. Munro

I. John Galsworthy

J. Elizabeth Bowen

K. E. M. Forster

III. Novel

A. Nevil Shute

B. On the Beach

IV. Poetry

A. William Butler Yeats

B. George William Russell

C. Padraic Colum

D. James Stephens

E. Walter De La Mare

F. John Masefield

G. Alfred Noyes

H. Rupert Brooke

I. Wilfred Owen

J. Robert Bridges

K. Robert Graves

L. G. K. Chesterton

285

- M. T. S. Eliot
- N. Edith Sitwell
- O. Stephen Spender
- P. Dylan Thomas
- Q. John Betjeman
- R. George Barker
- S. Ted Hughes

V. Novel

- A. W. Somerset Maugham
- B. Of Human Bondage

VI. Drama

- A. George Bernard Shaw
- B. Pygmalion

VII. Novel

- A. Aldous Huxley
- B. Brave New World

VIII. Nonfiction

- A. Aldous Huxley
- B. Winston Churchill
- C. Arnold Toynbee
- D. Virginia Woolf
- E. Kingsley Amis
- F. Dylan Thomas
- G. Lytton Strachey
- H. Hesketh Pearson
- I. J. B. Priestley
- J. V. S. Pritchett

IX. Novel

  A. Evelyn Waugh

  B. The Loved One

X. Review and evaluation of course

Twelve Weeks' Plan

Week 1

Present course requirements and objectives to students.

Survey with students the historical background leading up to modern times in England.

View films (e.g., England #4-105, Hall of Kings: Westminster Abbey).

Introduce Nevil Shute and assign the reading of On the Beach.

Initiate classroom study of short stories.

Week 2

Have students analyze works of short-story writers.

Lead student discussion and comparison of authors' methods of writing.

Week 3

Have students identify style of remaining short-story writers.

Assign students a comparative essay on short-story writers.

Evaluate student comprehension of short-story unit through objective and essay test.

Launch student discussion of On the Beach.

Week 4

Conclude classroom discussion of the novel.

Aid students in creating analytical compositions.

Determine student comprehension of style, content, and theme for the novel.

Assign reading of Of Human Bondage.

Introduce modern poets to class.

Week 5

Have students interpret poetic selections.

Encourage students in oral readings.

Provide class time for student compositions based on poetry.

Remind students of outside reading requirements and oral reports.

Week 6

Review poetic selections and evaluate students' knowledge.

Lead student discussion of plot, characters, and theme in Of Human Bondage.

Present film (e.g., Conversation with W. Somerset Maugham #30248).

Allow time for the writing of student compositions in connection with the novel.

Administer a subjective-type test on Of Human Bondage.

Week 7

Assign Brave New World.

Schedule library time for the students to research outside readings and reports.

Initiate opportunities for students to report orally.

Accord students in-class time for compositions based on outside reading assignments.

Week 8

Initiate study of George Bernard Shaw and Pygmalion.

View film (e.g., George Bernard Shaw #2-442).

Have students listen to recording of "My Fair Lady."

Allot class time for practice of student dramatizations.

Set aside time for student writing on Shaw's play.

Have students present dramatizations.

Evaluate student comprehension of play with objective and subjective test.

288

Week 9

Encourage students in a discussion of plot, characters, and theme in Brave New World.

Provoke discussion on social implications of Huxley's philosophy.

Encourage students to analyze through written composition Huxley's criticisms of the modern world.

Test Brave New World objectively and subjectively.

Assign reading of The Loved One.

Initiate class study of nonfiction.

Week 10

Have students discuss the style and philosophy of nonfiction writers.

View films (e.g., Churchill, the Man #3-343, Churchill, Man of the Century #2-44, and Conversation with Arnold Toynbee #3-162).

Week 11

Conclude classroom discussion of the selected nonfiction writers.

View film (e.g., Conversation with Bertrand Russell #3-252).

Allot time for preparation of class compositions in relation to nonfiction authors.

Review and evaluate student comprehension of nonfiction works.

Begin class discussion of The Loved One.

Week 12

Conclude student discussions of the novel.

Provide time for student compositions on The Loved One..

Test students' understanding of the novel.

Review entire course.

Evaluate the course objectively and subjectively.

Supplementary Reading List

Amis, Kingsley. Lucky Jim.

Bowen, Elizabeth. The Death of the Heart.

Cronin, A. J. The Citadel.

______. The Keys of the Kingdom.

Forster, E. M. A Passage to India.

Frank, Pat. Alas, Babylon.

Golding, William. Lord of the Flies.

Greene, Graham. Potting Shed.

______. The Power and the Glory.

Huxley, Aldous. Brave New World Revisited.

MacInnes, Helen. Above Suspicion.

Maugham, W. Somerset. Moon and Sixpence.

Orwell, George. Animal Farm.

______. 1984.

Paton, Alan. Cry, the Beloved Country.

Priestley, J. B. The Good Companions.

Shaw, George Bernard. Androcles and the Lion.

______. Arms and the Man.

______. Man and Superman.

Shute, Nevil. Trustee from the Toolroom.

Shillitoe, Alan. The Loneliness of the Long Distance Runner.

Stephens, James. The Crock of Gold.

Synge, John Millington. Riders to the Sea.

Tolkien, J. R. R. The Fellowship of the Ring.

______. The Hobbit.

______. The Return of the Ring.

______. The Two Towers.

Waugh, Evelyn. Brideshead Revisited.

Wells, H. G. Tono-Bongay.

Woolf, Virginia. Mrs. Dalloway.

______. To the Lighthouse.

Supplementary Materials

Film Title	Source	Number
England: Background of Literature	Jefferson County Board of Education	
Churchill, Man of the Century	Louisville Free Public Library	PL 2-440
Churchill, the Man		PL 2-440
Conversation with Arnold Toynbee		PL 3-162
Conversation with Bertrand Russell		PL 3-252
Conversation with W. Somerset Maugham		PL 3-248
England		PL 4-105
George Bernard Shaw		PL 2-442
Hall of Kings: Westminister Abbey (Parts 1 and 2)		3-433 3-434

Filmstrip Title	Number
Challenge for Britain April 1964	942.085
Tower of London	914.21

Maps

Map of British Isles

Recordings

"All But Blind" (De La Mare)

"Do Not Go Gentle into That Good Night" (Thomas)

"Family Reunion" (Eliot)

"Mr. Eliot's Sunday Morning Service"

"My Fair Lady"

"O Light Invisible from the Rock" (Eliot)

"Sea Fever" (Masefield)

"Shaw's Pygmalion"

"The Fiddler of Dooney: The Lake Isle of Innisfree: When You Are Old" (Yeats)

"The Highwayman" (Noyes)

"The Hollow Men" (Eliot)

"The Love Song of J. Alfred Prufrock" (Eliot)

"T. S. Eliot"

"Wanderer's Song" (Masefield)

Bibliography (* for teacher preparation)

Books

*Grigson, Geoffrey (ed.). *Modern World Literature*. New York: Hawthorn Books, Inc., 1963.

Huxley, Aldous. *Brave New World*. New York: Bantam Books, Inc., 1932.

*Magill, Frank N. (ed.). *Cyclopedia of Literary Characters*. New York: Harper and Row, Publishers, 1963.

Maugham, W. Somerset. *Of Human Bondage*. (abr., ed.) New York: Pocket Books, Inc., Simon and Schuster, 1942.

Points of View: *Five Essays*. New York: Bantam Books, Inc., 1959.

Pooley, Robert C., and others. *England in Literature*. Glenview, Illinois: Scott, Foresman and Company, 1968.

Shute, Nevil. *On the Beach*. New York: Bantam Books, Inc., 1964.

*Thrall, William Flint, and Hibbard Addison. *A Handbook to Literature*. New York: The Odyssey Press, 1960.

Waugh, Evelyn. *The Loved One*. New York: Dell Publishing Company, 1948.

Periodicals

*Eimerl, S. "Why of Waugh," *Reporter*, Vol. 38, (May 2, 1968), 38.

*"Evolution of a Cynic," *Time*, Vol. 92 (July 19, 1968), 72.

*King, Almeda. "Christianity Without Tears: Man Without Humanity," *English Journal*, Vol. 57, Number 6 (September, 1968), 820-824.

292

Lunn, A. "Evelyn Waugh Revisited," National Review, Vol. 20, (February 27, 1968), 189-190.

*Nethercat, A. H. "Shaw's Feud with Higher Education," Journal of General Education, Vol. 16 (July, 1964), 105-119.

293

English 482

OUR ENGLISH HERITAGE (Phase 3-5)

Course Description

Our English Heritage traces developments in English literature from its beginnings to the present day, focusing on the study of selected, representative works.

Achievement Level

The students should be able to read with understanding required material. They should be able to comprehend the historical impact on great periods of literature and to work in exploring this literature thematically.

General Objectives

To trace the development of the English language

To study significant periods in English literature

To study the development of certain forms of literature

Specific Objectives

To interpret the impact of history upon English literature

To acquaint the students with literary figures of English literature

To learn to express ideas, both oral and written, gleaned from course readings

Materials Provided for Students

Inglis, Rewey Belle, and others. Adventures in English literature (Olympic Edition)

Maps

Recordings

Supplementary Reading List

Course Outline

- I. The Anglo-Saxon Period
  - A. Historical introduction
    - 1. History of the English language
    - 2. Anglo-Saxon verse
  - B. The Medieval Period
    - 1. Early English ballads
    - 2. Geoffrey Chaucer
- II. The Elizabethan Period
  - A. The Reign of Queen Elizabeth (The Tudor Dynasty)
    - 1. Shakespeare and the early theater
    - 2. The study of Marlowe, Ben Jonson, and Spencer
  - B. King James Version of the Bible
    - 1. Influence of the Bible on literature
    - 2. Forms of Bible literature
- III. The Seventeenth Century
  - A. Political upheaval
    - 1. The Cavalier poets
    - 2. The growth of the language
  - B. Great writers of this period
    - 1. The study of Milton and Donne
    - 2. The significance of Dryden
- IV. The Eighteenth Century
  - A. The development of the English novel
    - 1. Satire of Swift
    - 2. The study of Goldsmith's drama

B. The development of the essay

1. Bacon's influence

2. Addison, Steele, and the newspaper

V. The Romantic Period

A. The forerunners

1. The study of Grey's "Elegy"

2. Robert Burns' poetry

B. The Lake Poets

1. Types of poetry

2. Contributions to this period

VI. The Victorian Period

A. Great poets and essayists

B. The Victorian novel

VII. The Modern Age

A. The short story

B. Outstanding modern writers

C. Modern drama and poetry

1. Shaw's Pygmalion

2. Modern poets

Twelve Weeks' Plan

Week 1

Study and discuss the historical introduction of the land and its people.

Read aloud examples of Anglo-Saxon poetry.

Introduce and study the important aspects of the Medieval Period.

Discuss each week the development of English language.

Assign oral reports on the Medieval Period.

Use recordings and filmstrips.

296

Week 2

Outline the historical significance of the Elizabethan Period.

Discuss the Renaissance.

Elaborate on Shakespeare's contributions to literature and to the English language.

Trace the growth of the theater.

Schedule films in the Elizabethan Era.

Make a brief study of the impact on literature of the King James Version of the Bible.

Week 3

Introduce the Stuart dynasty and present its political aspects in a panel discussion.

Assign oral reports on the Cavalier poets.

Discuss John Milton, John Bunyan, and Samuel Pepy's Diary.

Test on the Seventeenth Century unit.

Week 4

Assign oral reports on the century of wars of the Eighteenth Century and the Industrial Revolution.

Discuss the development of the English novel and assign reports.

Assign Gulliver's Travels as a form of satire.

Begin the study of the essay as a form of literature.

Present films on this period.

Week 5

Complete the study of the Eighteenth Century.

Discuss several important English novelists.

Have oral reports on Charles Dickens and his novels.

Schedule essay test.

Week 6

Present the forerunners of the Romantic Age.

Discuss the political background and characteristics of the Romantic Age.

Assign reports on great poets of this age (e.g., Gray, Burns, and Goldsmith).

Have panel discussions presenting the themes and work of these poets.

Use films, filmstrips, and recordings.

Week 7

Study and discuss the poetry of Byron, Shelley, and Keats.

Make a comparison of the Romantic Age of England and that of America.

Test the Romantic Age material covered.

Week 8

Introduce the Victorian Period, discussing the material and scientific advances of this period.

Study and discuss the Victorian spirit and tastes and growing middle class.

Assign oral reports on topics related to this period.

Use recordings, filmstrips, and films.

Week 9

Make a study of the essays of Thomas Carlyle, Thomas Macaulay, Henry Huxley, and John Henry Newman.

Assign oral reports on these writers.

Allow students to select a novel from Thomas Hardy or Charles Dickens and make book reports.

Study Alfred Lord Tennyson and Robert Browning; assign compositions on a comparison of these two poets (see 12,000 Students and Their English Teachers).

Use suitable recordings.

Introduce the English short story.

Weeks 10-11

Assign oral reports on the study of the short story.

Make a study of the outstanding writers of the Modern Age.

Discuss the arts in contemporary Britain.

Study and discuss modern poetry.

Dramatize parts of Shaw's Pygmalion.

Week 12

Test Twentieth Century work covered.

Hear reports on assigned novels for outside reading.

Evaluate the course.

Administer final test.

Suggested Approaches

Require the reading of two outside novels from the supplementary reading list.

Have written activities centered around themes, ideas, and character development of authors' works completed in the course.

Use bulletin boards and recordings to complement and enhance the course work.

Supplementary Reading List

Fiction

Austen, Jane. Pride and Prejudice.

______. Sense and Sensibility.

Barnes, Margaret C. The Tudor Rose.

Bill, Fred. The Ring of Danger (Mary, Queen of Scots).

Blackmore, Richard. Lorna Doone.

Bronte, Charlotte. Jane Eyre.

Bronte, Emily. Wuthering Heights.

Bunyan, John. Pilgrim's Progress.

Conrad, Joseph. Lord Jim.

Dickens, Charles. David Copperfield.

______. Oliver Twist.

Eliot, George. Adam Bede.

______. The Mill on the Floss.

Fielding, Henry. Tom Jones.

Hardy, Thomas. Far from the Madding Crowd.

______. The Return of the Native.

______. Tess of the D'Urbervilles.

Harves, C. B. The Dark Frigate (Cromwell).

Ivan, John. Crippled Splendor (James Stuart).

Kingsley, Charles. Westward Ho.

Kipling, Rudyard. Captains Courageous.

Maugham, Somerset. Of Human Bondage.

Sabatini, Rafael. The Sea Hawk.

______. Captain Blood.

Scott, Sir Walter. Ivanhoe.

______. Kenilworth.

Thackeray, William. Vanity Fair.

Biography and History

Ashton, John. Social Life in the Reign of Queen Ann.

Andre, Maurois. Shelley--Ariel.

Ainsworth, William Harrison. The Tower of London.

Belloc, Hilary. William the Conqueror.

Bentley, Phyllis. The Brontes.

Bindoff, S. T. Tudor England.

Colvin, Sir Sidney. Keats.

Chute, Margaret. Shakespeare of London.

Coulton, George Tarden. Chaucer and His England.

Davis, William Stearns. Life on a Medieval Barony.

Dunham, Geoff. The Mudlark (Disraeli)..

Elson, C. Louis. Shakespeare in Music.

Levine, J. E. Oliver Cromwell.

Lytton, Edward. The Last of the Barons.

Myers, Frederick William. Wordsworth.

Porter, Jane. Scottish Chiefs.

Quiller-Couch, Sir Arthur. Charles Dickens and Other Victorians.

Strachey, Lytton. Queen Victoria.

Supplementary Library Material

Maps

London Literary Pictorial Map--Denoyer Geppert	914.21

Recordings

"England in Literature"	820
"Readings from Canterbury Tales"	820
"Poetry of Browning"	821
"Great Poems of English Language"	821
"Palgraves' Golden Treasury"	821.08
"Browning's Sonnets"	822
"Understanding and Appreciation of Shakespeare"	822.03

Sound Filmstrips

The Deserted Village	821
The Eve of St. Agnes	821
The Lady of Shalott	821
The Pied Piper of Hamelin	821
The Prisoner of Chillon	821
The Rime of the Ancient Mariner	821
Survey of English Literature Series (4 sound filmstrips)	820.9

Filmstrips

Chaucer's Prologue	820
Everyman	820.8

The Second Shepherd's Play	820.8
The Nun's Priest's Tale	820.8
Sir Gawain and the Green Knight	820.8
Morte D'Arthur	820.8
Beowulf	820.8

Bibliography

Ashler, Maurice. *Life in Stuart England*. New York: G. P. Putnam's Sons, 1964.

Bagley, J. J. *Life in Medieval England*. New York: G. P. Putnam's Sons, 1965.

Birley, Anthony. *Life in Roman Britain*. New York: G. P. Putnam's Sons, 1966.

Burton, Elizabeth. *Home Is England*. New York: Farrar, Straus Tiroux, 1965.

Commission on English. *12,000 Students and Their English Teachers*. Princeton, New Jersey: College Entrance Examination Board, 1968.

Davis, William Sterns. *Life in Elizabethan Days*. New York: Harper and Row Publishers, Inc., 1930.

Inglis, Rewey Belle, and others. *Adventures in English Literature*. New York: Harcourt, Brace and Company, Olympic Edition, 1952.

Martin, Lawrence. *England: An Uncommon Guide*. New York: McGraw-Hill Book Company, Inc., 1963.

Middleton, Drew. *England*. New York: The Macmillan Company, Inc., 1965.

Street, Alicia. *The Key to London*. New York: J. B. Lippincott Company, 1960.

English 483

SHAKESPEARE (Phase 3-4)

Course Description

Shakespeare serves as an introduction to a masterful playwright and endeavors to create basic insights into some of his better-known works.

Achievement Level

The students should have a background for the study of drama and should be able to comprehend Shakespeare's contributions to literature.

General Objectives

To present the variety of Shakespeare's works

To present basic insights into some of Shakespeare's better-known works

To become familiar with the development of the theater

To develop appreciation of great literature

Specific Objectives

To present Shakespeare's contribution to literature--as to vocabulary and word study

To study Shakespeare's devices of comedy and tragedy

To study plot development in Shakespeare's dramas

To recognize the timelessness in the teachings gleaned from Shakespeare's plays

To study the development of the sonnet

Materials Provided for Students

Chute, Marchette. Shakespeare of London

Shakespeare, William. As You Like It

______. Hamlet

______. Macbeth

______. Richard III

Course Outline

I. Introduction

II. Study of Shakespeare's life and times

   A. Background study

   B. Sonnets and songs

III. Study of representative works

IV. Evaluation of course work

Twelve Weeks' Plan

Week 1

Study Chute's section on Shakespeare, the man; use Shakespeare of London for biographical study.

Present types of works of Shakespeare.

Introduce the Elizabethan period in English literature as a background for study.

Show a model of the Globe theater and discuss the general development of the theater.

Discuss the life and times of this period.

Week 2

Introduce the Elizabethan sonnet.

Read and study Shakespearean sonnets: 18, 73, 29, 55, and 116 from Adventures in Literature.

Determine the mood, subject matter, interpretation, and rhyme schemes of these sonnets.

Study Shakespeare's songs from the following dramas: As You Like It, The Tempest, and The Two Gentlemen of Verona.

Week 3

Discuss the setting of the comedy As You Like It.

Study the characterization.

Read and summarize the first three acts of the play.

Paraphrase outstanding passages of the comedy.

Week 4

Complete the reading of As You Like It.

Discuss Shakespeare's use of comedy devices.

Describe other comedies of Shakespeare.

Week 5

Discuss the setting, background, and date of Hamlet.

Study the characters of the play.

Read and discuss the first three acts of the play.

Study and summarize Hamlet's four soliloquies.

Assign a theme on some phase of the drama.

Paraphrase "Polonius's Advice to Laertes."

Week 6

Read the remaining acts of the drama; discuss these in class.

Examine the plot.

Evaluate.

Week 7

Present a study of the setting, background, and date of Macbeth.

Ask students to study the development of characterization.

Discuss Shakespeare's use of the supernatural element in Macbeth.

Assign a paper on a phase of the drama.

Week 8

Read and discuss each act of the play.

Paraphrase Macbeth's soliloquy on sleep and Lady Macbeth's on the dagger.

Trace in outline form the life of Macbeth.

Test.

Week 9

Study and discuss the background of this period (Richard III) in English literature.

Assign oral reports on the period and the life of Richard III.

Have students read the first three acts and discuss them in class.

Show filmstrip on this drama.

Week 10

Allow students to dramatize a part of the history.

Have students read the remaining acts of Richard III.

Interpret and discuss outstanding passages from the play.

Evaluate and test.

Week 11

Assign research themes; schedule this week for students to write papers on selected subjects.

Have students hold a general critique study on Shakespeare's works.

Week 12

Assign time for students to present their papers and themes.

Complete student presentation of oral reports on related subjects.

Hear reports on students' supplementary reading.

Give final test on the course.

Suggested Approaches

Require one six-to-ten page research paper on any of the suggested topics:

Shakespeare's Use of Imagery

Shakespeare's Use of the Supernatural

Symbolism in Shakespeare's Works

Was Shakespeare a Christian?

Sources of Shakespeare's Plot Material

One Aspect of Shakespeare of London

Shakespeare and the Globe Theater

Shakespeare's Comedy Devices

Require two well-developed two-to-three page themes on the following suggested subjects:

A Character Analysis of Macbeth

A General Critique on a Shakespearean Sonnet

Hamlet's Self-revelation

A Theme Paraphrasing Polonius's Advice to Laertes

A Comparison-contrast Theme of Hamlet's Ophelia with Lady Macbeth or Portia (Merchant of Venice)

Comparison of Lady Macbeth as the Antithesis of Macbeth

The Question of Hamlet's Vacillation of Action

The Importance of the Setting of As You Like It

Use bulletin boards, filmstrips, maps, records, films on Hamlet, Macbeth, the Elizabethan Period, a map of Shakespeare's England, and a replica of the Globe Theater to enhance course.

Supplementary Reading List

Shakespeare, William. King Lear.

______. The Merchant of Venice.

______. Taming of the Shrew.

______. The Tempest.

Supplementary Materials

Filmstrips

As You Like It (filmstrip and record)	822-300 Sha
Hamlet (filmstrip and record)	822-300 Sha
Macbeth (filmstrip and record)	822-300 Sha
The Elizabethan Period	914-2 Lif
The Growth of London	TA-942-1 Sha

Bibliography

Chute, Marchette. Shakespeare of London. New York: Dutton and Company, Inc., 1964.

Inglis, Rewey Belle, and Josephine Spear. Adventures in English Literature. Olympic Edition. New York: Harcourt, Brace & World, Inc., 1958.

Shakespeare, William. As You Like It. Louis B. Wright and Virginia A. LaMar (ed.). Folger Library. New York: Washington Square Press, Inc., 1959.

______. Hamlet. Edward Hubler (ed.). Signet CD169. New York: The Signet Classic, The New American Library, 1963.

______. Richard III. Mark Eccles (ed.). Signet CD175. New York: The Signet Classic, The New American Library, 1964.

English 484

SHAKESPEARE SEMINAR (Phase 4-5)

Course Description

Shakespeare Seminar serves as a critical, in-depth study of selections from the major works of the playwright. Attention is given to Shakespeare's background, his use of language, and his literary contributions to the common man.

Achievement Level

The students should have a desire to study the Bard and be capable of reading and discussing representative works on or above grade level of comprehension.

General Objectives

To review the basic concepts found in selected Shakesperean works

To draw parallels using the explored themes in the plays

To lead students to a recognition of the genuine worth of man as shown in the selected works

Specific Objectives

To review the drama form

To have students understand plot development and characterization

To aid the students in analyzing the structure and meaning of the plays studied

To instruct the students in the recognition of poetic devices; viz., how it reflects the age's delight in language

Materials Provided for Students

Chute, Marchette. _Shakespeare of London_

Lerner, Laurence. _Shakespeare's Tragedies: An Anthology of Modern Criticism_

Shakespeare, William. _A Midsummer Night's Dream_.

______. _King Lear_

______. _The Taming of the Shrew_

______. _The Tempest_

______. _The Winter's Tale_

309

Course Outline

- I. Introduction to the course
- II. Shakespeare's life and times
- III. The Comedies of Shakespeare
  - A. Background
  - B. Selected works
    - 1. *The Taming of the Shrew*
    - 2. *A Midsummer Night's Dream*
    - 3. *The Winter's Tale*
    - 4. *The Tempest*
- IV. The Tragedy of Shakespeare
  - A. Background
  - B. *King Lear*
- V. Evaluation

Twelve Weeks' Plan

Weeks 1-2

Introduce course objectives and help students set class goals.

Assign, as needed for student understanding, sections from Chute's *Shakespeare of London*.

Discuss the life and times of the Elizabethan Period, as it is needed for review.

Have the class recall information about Shakespeare's life from their reading.

View and discuss film, *Age of Elizabeth*.

Provide optional library time for students to see the filmstrips, *The Growth of London* or *Shakespeare's London*.

Begin a lesson on Shakespearean comedy.

Encourage the class to read "Commentaries" (Signet Classic edition) to The Taming of the Shrew; encourage class discussion.

Assign the first three acts of the play.

Allow some individuals to discuss the setting and background of the drama.

Ask the students to explain the play-within-a-play device.

Week 3

Complete the reading of Shrew.

Have the class discuss the significance of the title.

Assign for student consideration the question, "Whatever became of Christopher Sly?"

Propose as a culminating activity that the class write a final scene which would properly dispose of Sly.

Week 4

Initiate a discussion where students recall unusual dreams they have had, as a prelude to the introduction of A Midsummer Night's Dream.

Assign the first three acts of the play to be read outside of class.

Have students study the classical tradition and folk beliefs reflected in the play.

Ask each pupil to paraphrase Helena's speech, "How happy some o'er other some...."

Week 5

Require the class to do a written interpretation of Bottom's statement, "Man is but an ass if he go about to expound this dream."

Schedule reading and discussion of the remaining acts of the play; trace and analyze the comic devices in the plot.

Recommend that individuals dramatize Act IV, Scene I (this scene ties together all elements of the play).

Assign an in-class theme on the use of subplots in this drama.

Listen to the recording, "A Midsummer Night's Dream."

311

Week 6

Present biographical information in order to review facts concerning Shakespeare's late life.

Introduce The Winter's Tale.

Ask students to read and discuss each act of the play; have the students in a short paper describe the techniques used to make Leontes' sudden change of attitude seem credible.

Week 7

Require students to analyze the character of Hermione as revealed in her speeches in Act III.

Have students identify and discuss the famous stage direction given in Act IV, Scene I, and explain how it assists the plot.

Draw a comparison of the two reunions in the last act of the play.

Assign as a short theme on the moral of the drama, "Beware of trusting feigned beggars."

Evaluate and test past weeks' work.

Week 8

Lead the discussion of the setting, background, and date of The Tempest.

Assign reading; discuss the play in class.

Ask students to compare Prospero and William Shakespeare.

Analyze the play as to the "something" it is about (e.g., man, life, the world, illusion, and reality).

Week 9

Continue the study of The Tempest through a survey of the poetry and its imagery.

Explain the technique used to cover twelve years in five acts or one day.

Evaluate student work.

Week 10

Introduce the class to King Lear.

Read to the class Keat's poem "On Setting Down to Read King Lear Once Again."

312

Encourage students to read "King Lear and the Comedy of the Grotesque" in Shakespeare's Tragedies.

Assign the first three acts of the play.

Discuss how the following quotation sets the stage for the drama:

> O Lear, Lear, Lear!
> Beat at this gate that let thy folly in,
> And thy dear judgment out. Act I, Scene IV.

Week 11

Review the beast imagery in Lear.

Have the class read the remaining acts of the drama.

Allow the students to take part in a scene or act from the play.

Divide the class into groups and have students orally characterize Lear's daughters.

Listen to the recording, "King Lear."

Identify the moments of change in Lear's attitude and psychological stability; discuss their significance.

Have the class examine the statements, "Lear died in pure grief." and "Lear died in pure joy."

Evaluate by testing.

Week 12

Assign a final theme on a selected topic (see list of suggestions in Suggested Approaches).

Arrange for a speaker with a background in drama to discuss points of interest.

Organize a question and answer session about Shakespeare and his works.

Conduct a final course critique with the students.

Suggested Approaches

Require a theme on one of the following topics:

Shakespeare's Use of a Play Within a Play

The Tempest as Shakespeare's Grand Farewell

3/3

Comparison of the Pairs of Lovers Studied

Elements of Conflict in The Tempest and/or King Lear

Struggle of Good and Evil in the Plays Studied

Use of Comic Elements in the Plays Studied

Savage Man in a Savage World

Shakespeare's Idea of the Genuine Worth of Man

Suggested Activities

Let students recreate an act or scene from one of the plays studied and video-tape it.

Permit some students to construct a replica of the Globe Theatre.

Have students record a scene from a play using appropriate sound effects.

Require some students to duplicate a costume from the Elizabethan period.

Supplementary Materials

Films

William Shakespeare	822.33 Sha
Age of Elizabeth	822.33 Age

Recordings

"A Midsummer Night's Dream"

"King Lear"

Filmstrips

The Growth of London

Shakespeare's London

The Elizabethan Period

Bibliography

Chute, Marchette. Shakespeare of London. New York: E. P. Dutton Company, Inc., 1949.

Craig, Hardin. Shakespeare. Chicago: Scott, Foresman and Company, 1958.

Deutsch, Babette. The Reader's Shakespeare. New York: Julian Messner, 1966.

Evans, Bertrand. Teaching Shakespeare in the High School. New York: The Macmillan Company, 1966.

Shakespeare's Tragedies: An Anthology of Modern Criticism. Laurence Lerner (ed.). Baltimore: Penguin Books, 1968.

Shakespeare, William. A Midsummer Night's Dream. Edmund Fuller (ed.). New York: Dell Publishing Company, 1968.

______. The Taming of the Shrew. Robert Heilman (ed.). New York: New American Library (Signet Classic), 1966.

______. The Tempest and King Lear. Bertrand Evans (ed.). New York: The Macmillan Company, 1963.

______. The Winter's Tale. Louis Wright and Virginia Lamar (ed.). New York: Washington Square Press, 1968.

INDEPENDENT STUDY (Phase 1-5)

Course Description

Independent Study is a program of study designed for students who are interested in assuming responsibility for their own learning and pursuing it in their own way. Any student who is interested in becoming involved in a special learning project dealing with language arts may do so. The student should apply for the program through his counselor, detail in writing the nature of the study, select and enlist the services of a faculty advisor, and sign an Independent Study Contract Agreement, wherein the student assumes full responsibility for the completion of the project and his activity during the program. Because of the unusual amount of unsupervised time associated with Independent Study, students who apply must be capable of extensive self-discipline.

It is particularly important in this program that the faculty advisor provide assistance that is gentle enough that it does not destroy the initiative and creativity of the student but strong enough that the student makes consistent growth in his work and brings the project to completion.

Achievement Level

Intelligence is a less important factor in approving a student for Independent Study than are his self-directedness, dependability, conscientiousness, and sincerity in pursuing learning. If the student is serious about his pursuit and appears to have the qualities which will enable him to complete the project; and, if he has set forth a realistic goal, then it would seem reasonable to approve his participating in Independent Study.

General Objectives

To provide an opportunity for students to pursue learning independently whether it be because the nature of the study is not included in the present curriculum or simply because the student wishes to engage in learning that is not structured in the usual classroom fashion

To foster the development of self-discipline and the independent pursuit of knowledge

Materials Provided for the Students

Selected by the student in conference with his advisor

316

Alternate Twelve Weeks' Plans

The student may wish to pursue a twelve week project of individual "creative" or research construction. If so, he should hand in a tentative outline of a specific area of work and a rough outline of weekly work by the end of the second week. Meetings with the instructor/advisor should be held at least twice each week. Oral and written progress evaluations should be made every four weeks. The project must be completed at least one week before the end of the twelve-week period to allow for proper final evaluation.

The student may prefer to contract for two six-week or three four-week projects of individual "creative" or research construction. The student will generally follow the guidelines set up above except that specific topics and work outlines must be presented to the instructor/advisor by the second week of any of the combination twelve-week projects. Also, the smaller the project the more often the instructor/advisor should make spot progress checks of the student's work.

Suggested Approaches

Each student should be allowed, upon permission of the instructor, to audit segments of those classes that will aid his individually designed course of study.

Each student should have cabinet or shelf space to keep his study materials.

Each student must have unlimited access to libraries--school, public, college--in order to have access to quality reference material.

Students choosing topics that are in an area in which the instructor/advisor is weak should be advised by an assistant advisor well versed in the area that the student pursues.

Students should be encouraged to keep a daily log or journal in order to have ready evidence of their progress.

Because students of any achievement level may enroll in this program, it is important that care be taken in evaluating the project plans which students submit. A sophisticated project for a very slow student will obviously not be as sophisticated as a project for a very bright student. The evaluation of the reasonableness of the study must be highly individual, with as much concern being given to the likelihood of the student experiencing success in the project as there is to his personal freedom to learn.

A student must elect the course for a full twelve weeks.

What is or is not the province of "language arts" and justifiable for English credit will be determined by the English Department.

317

The following general contract should be signed with the counselor as witness:

Independent Study Contract Agreement

I, ______________________________, being duly enrolled as a
(name)
student at __________ High School enter into Independent Study with full knowledge and acceptance of the following provisions, and hereby agree to adhere to these rules until ____________________ or such time as this
(termination date)
contract is dissolved, either by mutual written consent of myself and the instructor or by the administration of the school.

1. I assume full responsibility for ascertaining the date, time, and place of all course sessions. Furthermore, I will be present at all lectures, work sessions, seminars, and other appointments designated by my faculty advisor. In view of the unusual amount of unsupervised time associated with this course, I realize that cutting a conference session, wasting time during contract hours, or being late to my assigned study area is a serious breach of good faith and constitutes grounds for termination of this contract.
2. I agree to assume full responsibility for my conduct and will report promptly to the study area assigned and remain during the required time furthering my academic education.

SIGNED: ____

on this the ________________ day of ________________, 19___.

____
Instructor's Signature

Bibliography

USOE Project 661691. APEX: A Nongraded Phase-Elective English Curriculum. Trenton, Michigan: Trenton Public Schools, Third Edition (Revised), Summer, 1968.

BOOK SELECTION AND MATERIAL REEVALUATION PROCEDURES

Revised June 27, 1969

We seek to educate young people in the democratic tradition, to foster a recognition of individual freedom and social responsibility, to inspire meaningful awareness of and respect for the Constitution and the Bill of Rights, and to instill appreciation of the values of individual personality. It is recognized that these democratic values can best be transmitted in an atmosphere which is free from censorship and artificial restraints upon free inquiry and learning, and in which academic freedom for teacher and student is encouraged.

It is further recognized that there are areas of such a controversial or questionable nature that some restraints upon complete academic freedom are necessary.

The Jefferson County Board of Education wishes to meet ignorance, hatred, and prejudice not with more ignorance, hatred, and prejudice; but with understanding, goodness, and reason. Therein, no individual will be allowed to impose his personal views in any subject area, and the best professional behavior and individual thought will be expected at all times. When political, moral, or social problems arise within the classroom as topics of discussion or study, opportunities for opposing points of view must be provided.

The Board of Education does not advocate a policy of censorship, but a practice of judicious selection of materials to be used with students in the classrooms of Jefferson County Public Schools, and wants only to be helpful to the teachers in providing good learning experiences for boys and girls. Teachers shall use prudent judgment in determining whether materials are of such nature and shall submit items to their principal and supervisors for approval before inclusion in their instructional programs. Should such materials be selected for inclusion in a teacher's curriculum guide, and objections to same evolve, the Board insists upon the following.

> Individuals involved will be provided an opportunity to discuss the matter fully with local school personnel.
>
> The materials reevaluation procedure will be initiated and conclusions reported to the school and individuals involved. See attached BOOK SELECTION AND MATERIALS REEVALUATION POLICY.
>
> With reference to library books per se and book selection, the form used in 1968-69 and the years before may be used. See attached CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL.

Furthermore, in recognition of the scope of this problem, the Board encourages the administrations of the local schools to form panels of qualified persons, appointed fairly (e.g., teacher, parents, and other school and community representatives) to consider materials to be used in the curriculums that might have an adverse effect on students. In addition, the Board suggests that individual school departments be encouraged to consider, read, and review all supplementary curricular inclusions that might be offensive politically, socially, or otherwise.

BOOK SELECTION AND MATERIALS REEVALUATION POLICY

Individuals, organizations, or groups who challenge or criticize instructional materials shall be asked to complete the form Citizen's Request for Reevaluation of Material comparable to that suggested by the National Council of Teachers of English.

After completing the above mentioned form, a school committee composed of the teacher in the subject area, the principal, the supervisor, and the librarian shall review with the complainant the written criticisms and attempt to reach a decision concerning the complaint.

If a decision is not reached which is satisfactory to the complainant, the principal shall request the Associate Superintendent for Instruction to delegate a central committee to review and make a final decision concerning the disposition of the complaint. This decision will be reported back to the principal by the Associate Superintendent for Instruction. This central committee shall be composed of an administrator, a supervisor in the subject area under question, a classroom teacher in the subject area, the Coordinator of Library Services, and a mature* parent, preferably from the school district from which the complaint originates. No member of the central committee shall have been a member of the local school committee with the exception of the supervisor.

The materials involved shall have been withdrawn from general circulation and use pending a decision in writing by the central committee.

However, in the event the complainant does not concur with the decision he may request that his child be excused from any contact with the objectionable subject matter. Such requests will be honored.

*The word mature in this context applies to all members of the committee and means highly developed or advanced in intellect, moral qualities, and outlook.

The materials center in each school should have on file "Citizen's Request for Reconsideration of a Book" from The Students' Right to Read. Reprinted by permission of the National Council of Teachers of English, October 16, 1963.

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
NCTE
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL

Type of Material	____Book	____Filmstrip	____Lecture
	____Film	____Record	____Other

Author (if known)____

Title____

Publisher (if known)____

Request initiated by____

Telephone____________________Address____

Complainant represents:

____himself

____organization (Name)____

____other group (Name)____

1. To what in the material do you object? (Please be specific)________________
____
____

2. What do you feel might be the result of exposure to the material?__________
____
____

3. For what age group would you recommend this material?____________________
____

4. Is there anything good about this material?________________________
____

5. Did you inspect all of this material carefully?____________What parts?_____
____

6. Are you aware of the judgment of this material by critics?________________
____

7. What do you believe is the theme or main idea in this material?__________
____
____

8. Which of the following would you like the school to do with this material?

____refrain from assigning it to your child
____withdraw it from all students
____refer it to the committee for reevaluation

9. In its place, what material, if any, would you recommend that would convey as valuable a picture and perspective of our civilization?
____
____

Signature of Complainant________________________________

c

BOOK SELECTION AND REEVALUATION POLICY

Objectives

The primary objective of the school materials center is to implement, enrich, and support the educational program of the school.

The school materials center should contribute to the social, intellectual, cultural, and spiritual development of the students.

Selection

Materials for the school materials center should be selected by librarians in consultation with administrators, supervisors, faculty members, students, and parent.

Reputable, unbiased, professionally prepared selection aids should be consulted as guides.

Criteria for selection

Selection should consider the needs of the individual school based on a knowledge of the curriculum and on requests from administrators and teachers.

Consideration should be given to individual students on a knowledge of elementary and secondary youth and on requests of parents and students.

Selection should provide for a wide range of materials on all levels of difficulty, with a diversity of appeal and the presentation of different points of view.

The instructional materials should have high literary value.

Materials should have superior format.

Jefferson County Public Schools. *Key to Policies and Procedures for Librarians*. Louisville, Kentucky: Jefferson County Board of Education, 1969.